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LITERATURE.

Works of T. H. Green. Edited by R. L. Nettleship. Vol. III. Miscellanies and Memoir. (Longmans.)

THE last volume of Green's collected works will appeal to a much larger circle of readers than the two preceding ones. Besides a memoir by the editor, Mr. R. L. Nettleship, this volume contains a number of essays and lectures, some philosophical, some theological, some political, and some educational. They serve to show the strong practical interests which Green possessed; while the memoir supplies them with their setting in the incidents of Green's uneventful, but very full, life.

Philosophy is often associated with the idea of a solitary student pursuing his reflections remote from common interests. But this is not the conclusion which would be drawn even from a superficial acquaintance with the lives of great philosophers. Socrates served in all the capacities of a citizen, and when it was his turn to be a senator, he took a very decided line. Plato tried his hand at making a constitution, with no very encouraging success. All the world knows Aristotle's connexion with Alexander. Spinoza, through his friendship with De Witt, was in the centre of Dutch politics. Even Kant, away in distant Königsberg, was in touch with the great personages and great movements of his day. Fichte was an agitator. Hegel is the author of state documents, and may be said to have had a hand in making the Prussian state. It is extraordinary that the superstition should prevail in England—for what is most characteristic of the great English philosophers is that they were men of affairs. This gave them their flavour of good sense and kept them free both from extravagance and from academic pedantry. Bacon, Hobbes, Locke, Hume, Berkeley, Shaftesbury, and Mill, were all men of the world, and some of them have left their mark on the history of the nation.

Green is not an exception to the good tradition. The metaphysician is, indeed, always dominant in him. But like most men who are strong enough to be eminent in one department, he could fling himself with energy and effect into others. The "Lectures on Political Obligation" in vol. ii. are unfortunately not worked up into the form of a book, and are difficult reading. Yet, perhaps, they are the most important of his works, and will have the most lasting effect. They deal with a subject which is pre-eminently interesting to Englishmen, and they deal with it in a more English way than we find in most of his other writings. Strange as it may seem to say so of a man who spent a good part of his life in opposing Locke and his followers, we are continually reminded in

these lectures of his affinity to Locke. A paper on "Liberal Legislation and Freedom of Contract" in the volume under review gives an idea of Green's position as a politician. He was a strong Liberal. There has been some discussion in the newspapers as to whether he would have been a Home Ruler. The point is not certain from his works; but such discussion is not to be deplored. To dispute about a man's opinions shows, at least, that they are worth understanding. Green's Liberalism was such as is more commonly avowed at the present day than it was twenty years ago. He was a great admirer of John Bright, but the reasons he gave for his views would hardly have been intelligible to Bright. He thought of the individual, less as a person who has rights to defend, than as a person who has capacities at the service of society. As in metaphysics he thought that all things were of God, so in politics he thought that all things were of society, and this without diminishing his jealous regard for the independence of individuals. Here, as elsewhere, Mill, with his noble inconsistencies, marks a point of transition. Mill's intellectual weapons are borrowed from the armoury of individualism, but his whole nature was driving him headlong into socialism.

Green resembled Locke in another respect—in his care for education. Three concluding papers in this volume deal with this subject. It is remarkable, as the editor says, that though his whole life was spent in a university his real interest was in the education of the middle classes. He wanted to save them from two opposite errors—on the one hand, the vulgarity of giving their sons an unsuitable education, because it was that of "gentlemen"; and on the other hand, where this was not possible, of contenting themselves with the beggarly elements of knowledge. He wanted the phrase "the education of a gentleman" to cease to be "a mark of social distinction, because it would be within the reach of all." And he wished to effect this object by a reasonable system of secondary schools, based upon the same principle as that which in Germany divides them into Gymnasia and Real-schulen.

Many of the multitude who have become acquainted with Green's theology through the presentation of it in Mrs. Ward's novel will turn to the theological papers in this volume, and especially, if they have not read them before in their separate form, to the two lay sermons on "The Witness of God" and "Faith." Philosophy and religion were with Green inextricably interwoven. Different minds effect this combination very differently. With some, philosophy has to shape itself according to the demands of religion, which habit, or their feelings, have rendered too sacred to be yielded. Green was not one of these. His nature was obviously intensely religious. He had a good deal of the Puritan in him, and this doubtless helped to make his lectures on the "English Commonwealth" (in this volume) the powerful and interesting work they are. But there was never any discord in his mind between religion and philosophy; or, if there was, his religion followed his philosophy, and became shadowy and indeterminate in proportion as philosophy seemed to make definite dogmas insecure. There is a remarkable essay on

"Christian Dogma," in which he treats dogma as the result or the resource of human weakness, when the real and vivid intuition (like St. Paul's) in which religion consists has lost its strength. This intuition he seeks to put on its philosophical basis in the two sermons. All knowledge and all conduct seemed to him to point to the presence of a single principle, or, as he called it, a divine self-consciousness, which is God, and of which each man is in some sort a modification. In the act of faith man returns to his source. Dogma and forms are unimportant in comparison with this; and hence perhaps it was that he thought it unwise not to take advantage of the Christian ordinances as "they are at hand for our refreshment." "We do wrong to ourselves and them if we allow any intellectual vexation at the mode in which they may be presented to us to prevent us from their due use." Some may well think that such a theology is transitional—a step towards something more uncompromising. They will maintain that if a religion as such is to have a permanent hold of the sentiments, it cannot divest itself of forms and dogmas, and that with these it must be not merely apparently, but really, in harmony. It is true that old forms bear new interpretations, and can receive a new spirit, and every new faith has built upon the pre-existing forms. To sublimate away the dogmas of Christianity, while retaining the outward symbols, may seem to be only returning to the primitive simplicity of the religion as it was first taught. But the present case is very different. No mere use of the traditional name can conceal the fact that a changed meaning is being read into ideas, which those who retain them retain only for convenience, and with the full knowledge that they are in themselves unsuitable. There is illusion in every great reform, and the human mind loves to think it is returning to forgotten glories; but such illusions are due to men's simplicity. Once let the illusion be known to be an illusion and the movement of progress, which depends upon it, is paralysed.

But Green's work was throughout that of a philosopher. The strictly philosophical papers in this volume, with the others to help them, will give a very good idea of his metaphysics. Especially characteristic is the essay on "Popular Philosophy in Relation to Life," where Green took up the position to English philosophy which he sought to justify afterwards by his "Introductions to Hume" (vol. i.). This essay is, as the editor rightly says, perhaps the most pregnant of all his writings, and it shows besides of what sustained eloquence Green's style, always elevated, was capable. When a writer's works have appeared at intervals during six years (the *Prolegomena to Ethics*, was published in 1883) some readers will not end the study with the same opinions of their truth as they entertained at the beginning. This will not be due to any variation in Green's own views. It is remarkable how early in life his views became formed, and how fixed they remained. Change there of course is, but it is chiefly seen in the greater caution of his maturer thoughts. He was profoundly affected by Hegel. An early paper on the "Value and Influence of Works of Fiction" is almost a commentary on a passage of Hegel's "Aesthetic." But later (in a review of Prin-

Principal Caird's "Philosophy of Religion," in the *ACADEMY*) he expressed a decided distrust of certain features of Hegel's philosophy. There is also a change in his doctrine of sensations, the stumbling-block of his philosophy. Green is always breaking a lance against sensations pure and simple; but in the earlier *Introductions* to Hume he seems to regard sensation, unqualified by thought, as something physiological. In the *Prolegomena to Ethics*, his last work, he expresses himself with greater caution.

It is impossible to give an accurate idea of a philosophy in a few words, but there are certain very salient points in Green's doctrine. He was continually enforcing, in every subject where they could be applied, two propositions: one concerning man himself, the other concerning the world as a whole. He thought, in the first place, that there was something non-natural or spiritual (not supernatural) in the mind, in virtue of which its experiences could be connected experiences. The other proposition was that the world is intelligible only if we postulate the presence of a single principle, a divine mind or self-consciousness—that is, a mind which is an object to itself. These two propositions are inseparable, and they, in fact, play into each other's hands. Partly it is the analysis of the human mind, which leads to the belief in the divine mind; partly the conviction of the existence of the divine mind is used as a means of exalting the mind of man. The nature of the individual mind is, according to common distinctions, a question of psychology, its relation to God and the world a question of metaphysics. Much of the difficulty of Green's philosophy arises from the combination of a question of psychology with a question of metaphysics. The reasons for the belief in a divine mind of which the human mind is a reproduction under finite conditions seem to me to be far the most instructive part of the philosophy. It is indeed a belief which, in one form or another, lies at the bottom of all thoroughgoing idealism. Such idealism means that there is an affinity between the world and our minds, so that the world is, in some philosophies, described as rational. Knowledge, at least true knowledge, is the assimilation by an individual mind of something which already exists in the world or in the divine mind; conduct, at least good conduct, is only effecting something which, to use a theological phrase, accords with the divine plan of the world. Green calls the single principle of the world a self-consciousness, from its connexion with the human mind; and it is just here where perhaps the greatest difficulty will be felt by most.

A reader of Green will be well-advised in discounting something for Green's having failed to disengage himself completely from the German influences which affected him most powerfully. Partly the matter is one of language. Language always has a great and sometimes a corrupting effect upon thought, and this is particularly likely to be the case when native words are used to represent foreign thoughts. An idea occupies a certain relative place in the whole mass of thought which is the possession of any one people. When it is translated into another language the proportions of the idea may be altered. This seems to be the case with the self and self-consciousness. German habitually uses

the reflective verb where English uses an intransitive verb ("sich betragen" for "behave," "sich befinden" for "be" or "fare," "sich erinnern" for "remember"). The use of "sich" and "selbst" is very little more than a way of speaking natural to an introspective people. "Self-consciousness" and "self," when used for "Selbstbewusstsein" and "selbst," imply in English a far greater degree of reflectiveness than belongs to the idea they are used to represent. We commonly, in fact, use "self-consciousness" for a very introspective, often morbidly introspective, state of mind. Properly speaking, Green should use these terms merely to indicate what he thinks is the peculiar nature of the mind's unity—that it transforms everything by what he calls "thought." But endless difficulties are created by the natural English meaning of the terms creeping in under cover of the name into the philosophical idea.

Language seems to account also, at any rate partly, for the attitude Green adopted towards English empirical philosophy. His reader often feels that Green is not coming to close quarters with these men, and one reason appears to be that he takes their language too strictly. They wrote with all the looseness and the inaccuracy of popular English language. Their habit was to speak of things as people knew them in experience and then to analyse them. Thus, to say with Hume that the mind is a succession of states of consciousness is a perfectly permissible description of our experience. Green's answer is that these states of consciousness, if they are to constitute the mind, already contain an element which must be called mind. Now, what this should mean is that the empirical psychology is inaccurate in its analysis of mental states, and supplies no ground for the mind being a unity at all. But Green does not take this purely psychological view. He insists that the mind cannot be a succession of states of consciousness, whereas it is certainly arguable that if you rightly define that phrase the minds we know are such a succession. A person who uses the phrase to stand for the thing is puzzled to know the real meaning of the quarrel, and does not see, therefore, the force of the arguments which are directed to prove that there must be something in our minds which is superior to time and succession.

Whether there is any such spiritual unity in the mind, in a sense which makes the mind disparate with all other things, is a question which cannot be raised here. Green held the view most strongly, and this is the reason of his antagonism to the theory of evolution as used to account for mental action. Nobody would deny that the mind is a different thing from a stone or a plant, but may it not be possible to show the gradations between all these different kinds of things? The force of the opposite conviction is derived from the fact that the mind not only feels, but knows that it feels; not only knows, but knows that it knows—is conscious of its own modes of behaviour. And this is doubtless a most remarkable fact. But in the first place, there have been made attempts to give a psychological history of the fact, and such attempts certainly deserved to be considered. In the next place, that the mind should be occupied about itself, however re-

markable, is not something entirely without analogies in lower stages. The mere ability to feel our bodies with our hand, or, what is still more striking, to feel one hand with the other, is an instance in point. Here the feeler is also the felt. Or, to take an instance which, if coarse, is pertinent, in biting the lips the organ of eating feeds upon a part of itself. These things suggest that the mystery, if it be a mystery, of self-consciousness, has already begun lower down. Yet we never think of regarding these facts as anything more than remarkable phenomena.

These reflections are made not by way of criticism, but in order to ventilate difficulties which a reader of Green must feel. The difficulties of his system are very palpable. It is a kind of *via media* between the two great ways of English thinking, and correspondingly difficult to fix clearly. Hence, too, even if it were worth while, it is not easy to bring the system under one of the recognised names. Nothing can be further from the truth than to describe it as a system of intuitionism. There is far more affinity in Green to the empirical than to the intuitionist school. If we set aside the metaphysics, whole tracts of the *Prolegomena to Ethics* might be adopted by a Utilitarian; and Green's political cousinship to Locke has been already noticed. But to classify a writer is only of the smallest importance. What is important is to study him for himself, and the study of Green will be found to be its own reward. The reader will find the account which Mr. Nettleship gives of the philosophy in his memoir very helpful. Mr. Nettleship had a difficult task to perform in reproducing and in piecing together the fragments of Green's philosophy, and he has done it with admirable skill. At the same time, he would have greatly added to the usefulness of his work if he had taken a more extended view of an editor's functions: if, besides condensing and weaving together Green's doctrines, he had given the reader some indication of how to treat the difficulties which the reader is sure to feel, and of the directions in which Green's teaching might be profitably developed.

S. ALEXANDER.

By Leafy Ways: Brief Studies from the Book of Nature. By Francis A. Knight. Illustrated by E. T. Compton. (Elliot Stock.)

GILBERT WHITE's letters, which have made Selborne famous, and their author a unique name in literature, would never have found a place in a newspaper a century ago. Yet here we have a reprint of occasional leading articles in the *Daily News* which would have gladdened the heart of that dear old simple-minded observer. One likes to fancy how Gilbert White would have welcomed Mr. Knight had they been contemporaries, and of the talks they would have had together. He would have found a man after his own heart—full of pleasant chat, deeply versed in all the latest literature, gifted with a brilliancy of expression such as the old author never aimed at, even supposing he could have attained it. Indeed, such a book as Mr. Knight's present volume was impossible, whatever the writer's abilities, in 1789. It

is one of the many outcomes of the work which radiates from the movement which recognises Charles Darwin as its centre. The idea of separate creations is past and gone in the scientific world. The principle of evolution holds the field. And the man who is best able to interpret the ways and doings of the animals which we are pleased to call the lower, in the terms of human speech and motive and action, is the best qualified to characterise the habits which he observes. Indeed, perhaps the central feature of Mr. Knight's individuality is his power of anthropomorphism. This is a long word to use, but I do not see how I can express the idea more briefly. He looks upon birds, and even upon snakes, as if they were each and all endowed with very much the same impulses and reasons for conduct as human beings are. He rationalises his observations upon them on the same lines as he would the actions of men. This is a point which Darwin was fond of insisting upon, especially in his maturer works; but it is even now not sufficiently recognised, although it seems to be so obvious a corollary of evolution. The quality of the mind is indeed the only respect in which these so-called lower animals differ from men. To make the best and the most of life, in the surest and most tangible way, is not that the end to which all evolution leads? It seems impossible to arrogate the axiom only to that which seems to be the highest attainment of the animal world, Linnaeus's *homo sapiens*. A million years hence men may come to believe that their progenitors in this nineteenth century were rather a poor lot after all, judging from what may then be left to them of our best endeavours to elucidate the truth. Darwin gave us the key of knowledge. It was three centuries ago that Bacon gave us the clue whereby to find it. But it took a long time to get its proper expression, even if we have attained it yet. None can tell how soon we may reach, or how long we may have to wait for, its reasonable outcome. Meanwhile Mr. Knight gives us signs of its arrival; and the advance of the daily press, as a means of educating the multitude, anticipates its sway.

The author leads us through all the varying year in a series of delightful chapters. It is hard to single out one as superior to another. His diction has a character of its own. So ingeniously does he blend what he has seen with what he has read, and all in such an original manner, that one feels oneself in the presence of a new master. He transmutes the spirit of the country into the language of the town in a way which appeals alike to the naturalist and to the man of letters. His very table of contents is enough to make a Londoner long for another holiday. "Tenants of a Season" is the title of his first chapter. Here we have the early spring depicted to the life. "A Citizen of the World" is the next, and the jackdaw and the starling attain their apotheosis. "The Promise of May" is full of summer song. The author knows, what novelists ignore, that the song-time of birds generally ceases when the necessity of providing for their offspring begins; that their singing ends with their honeymoon, albeit that recurs with every year of their existence. "A River Path" opens with an angler's paradise, wherein

dippers and kingfishers relieve his monotony. In "By Leafy Ways" we get the title of the book, and a very fair sample it is of the whole, one by which anyone who wishes may gauge the rest. Summer is at its height, all nature at its fullest:

"In the gray light of morning, long before the first faint flush of dawn, the magnificent anthem of the song-thrush sounds triumphant over all the voices of awakening earth. The songs of birds, the hum of myriad insects, the rustle of innumerable leaves fill the air throughout the long summer days."

This one quotation is enough to show the rhythmic cadence of Mr. Knight's always simple unaffected words.

"A Rising Generation" depicts the features of the busy nesting-time. "A Cold-blooded Race" is quite an epic of snakes. Here we learn incidentally that *Coronella laevis*—a snake discovered in Hampshire as a species new to Britain only two or three decades ago—is the only kind found in Malta, as well as the only snake that can hold on by its teeth; and the Revised Version of the New Testament is shown to have an advantage over the Authorised Version in its no longer implying that *θηρίον*, in Acts xxviii. 4, meant of necessity a "venomous" beast. In "By Quiet Waters" we have a cruise on the Norfolk Broads. "As Evening darkens" is full of the sounds of night, even when the nightingale has ceased his singing. In August Mr. Knight introduces to us "A Paradise of Birds," and the life of the sable rook brings out his descriptive powers to the uttermost. This is how he ends their history:

"When the sun is down on the horizon, they leave the meadow and go back to the elm trees under the hill. How clearly, as they wing their way far up on the brightening sky, their voices float downward through the twilight air! How sharply cut their drifting figures

"On broad wings steering home;
As they seem to sink o'er the shadowy brink
Of the sea of fiery foam,
Where the sun has flung his golden shield
Over the margin grey;
And the cloudy shore is flooded o'er
With a line of gleaming spray."

"Sabrina fair" brings us back again to the angler's haunts, and the exquisite photogravure of Wroxeter is enough to fill even one who had never handled a fishing-rod with envy. A fool at one end and a worm at the other! Verily Mr. Knight makes us long to be such a fool; at least, as he says, "there is always the river, with the charm of its beauty and the magic of its song." Again, he leads us on through pleasant places to the threshold of the autumn. In "All among the Barley" the delaying death of summer finds its *vates sacer*. "The Misty Moorland"—"greater than the wonder of its beauty is the wonder of its solitude"—continues the dirge, with "Footprints on the Sand." But autumn is not done with yet. "The parting Guests" have their day, and the birds are flying, flying south. Too soon, after these delightful reminiscences, comes "The Return of the Field-fare," the herald of the winter which we shall have to endure as best we may. For a break we get "The Summer of Saint Martin," and the story of the voiceless woods. Charles Waterton never wrote a more vivid account of any bird than does our author of the jackdaw as "A great frequenter of the

Church." But soon the sadness of winter comes on, and "Sylvan Minstrels" pale before the voices of the spring. "Winter Visitors" have their praises sung, and all the comfort they can give us is picturesquely phrased. "Adapted Plumage" is like a chapter out of Darwin. A few essays more, and we reach the colophon with regret. The gamut of the seasons is at an end.

Still, we have hope that Mr. Knight's powers are not yet exhausted. The *Daily News* has already shown promise that he has more to tell us, in his own fascinating manner, about the humble, unobtrusive denizens of England's "leafy ways."

A word remains to be said regarding the illustrations of the book. Besides the photogravure above referred to, there is another, which takes rank as frontispiece, of a scene in Weston-super-mare's wood, and one, equally charming, of the Broads of Norfolk. Several of the chapters, too, are adorned with wood-cuts by Mr. E. T. Compton, worthy of the text, which is not saying little. So vivid indeed are Mr. Knight's essays that the veteran artist, Mr. T. Sidney Cooper, has sent a picture, entitled "Autumn Ways," to this year's exhibition at the Royal Academy, which was suggested by one of them.

HENRY T. WHARTON.

Volumes in Folio. By Richard Le Gallienne. (Elkin Mathews.)

MR. LE GALLIENNE'S second volume appeals wholly, as his first appealed partially, though very unmistakably, to the person known as the "book-lover"—a very different being from the mere "reader," who is, as Mr. Ruskin pleasantly puts it, "filthy and foolish enough" to get books from a circulating library, and to whom a first folio of Shakespeare and a "Globe edition" would be equally welcome were not the latter so much cheaper and so much more convenient. The three "Book-lover's Songs" in *My Ladies' Sonnets* which are reprinted have proved Mr. Le Gallienne to be a devout member of the fraternity of bookmen; and still more conclusive proofs of his initiation are provided by *Volumes in Folio*, in which sworn brothers of the rule will recognise the signs and pass-words of their order, concealed from the profane vulgar by a cunningly woven veil of charming verse which they, simple souls, will take to be verse and "nothing more."

Since the publication of his maiden volume Mr. Le Gallienne has made advance in the handiwork of his craft. In feeling and form, "the weightier matters of the law," his earlier book failed not, or failed seldom; but in mere style he had clearly something to learn, and it did not require the keen eye of the literary Pharisee to detect deficiencies in his tribute of the "mint, anise, and cummin" of perfect phrasing. The deficit was not serious, but there it was, and of necessity had to be noted—a necessity all the more urgent because, as one of Charles Lamb's favourites might have put it, in the treatment of trifles treatment is not a trifle. The signs of Mr. Le Gallienne's added mastery of his vehicle are to be found not alone in the new work, but in various happy emendations of poems which do not now appear for the first time. In the course of a very hasty colla-

tion of the two versions of "The Bookman's Avalon" I have found one or two new readings which are little triumphs in their way, because by removing a jarring modern and colloquial note they allow the harmony which belongs to "once upon a time" and "no man's land" to flow on undisturbed. Indeed, Mr. Le Gallienne, unlike Wordsworth, is so uniformly successful in his recasting that he might with advantage have done more of it. In the poem just named the pleasant description of Leigh Hunt's prison study is rather spoiled for the careful reader by a bad false quantity in the rhyme-word "Amphion," which has to be sounded Amphion; the delightful paraphrase of Elia's lament over book-borrowers is a pot of ointment, which has for its intruding fly the terrible phrase "thou took"; and here and there are to be found identical rhymes, such as "mistiness" and "consciousness," "catalogue" and "decalogue," which Mr. Le Gallienne knows are not rhymes at all. Of course, in this last respect he sins in good company, and his little volume contains nothing quite so bad as the rhyming of "Ruth" (proper noun) and "ruth" (common noun), which appears, alas, in one of Milton's sonnets; but I think he will be inclined to make a frank confession of the sin of his youth rather than to shelter himself behind a great name.

A poem, however, is not enjoyable or even admirable in proportion to its faultlessness, and while the faults of "The Bookman's Avalon" are few, the qualities which bring enjoyment are many. From the first stanza to the last the conception of a book-lover's palace of delight is satisfactorily embodied; the motive which enables the writer to bring the poem naturally and gracefully to a close is a pleasant fancy; and a sprinkling of light humour deprives the general Keatsian luxuriance of any cloying quality. In quotation, allusion, and paraphrase, Mr. Le Gallienne is specially happy; and good Richard de Bury himself would surely take pride in the vesture of metrical English wherewith the Latin prose of his *Philobiblon* is here adorned.

"Ay, come ye hither to this pleasant land,
For here in truth are vines of Engaddi,
Here golden urns of manna to thy hand,
And rocks whence honey flows deliciously;
Udders from which comes frothing copiously
The milk of life, ears filled with sweetest grains
And fig-trees knowing no sterility;
Here Paradisal streams make rich the plains,
O! come and bathe therein, ye book-enamoured
swains."

Of the absolutely new poems the most important and, I think, the most winning is "Love among the Folios," in which "Darby the Bookman talketh with Joan his wife" of the memorable day when, among the dusty books, which had long lain despised of men on the floor of the ancient garret, they made their great "find"—nothing less than the very copy of the "Life of Bishop Sanderson," on the fly-leaf of which the "Compleat Angler" himself had traced, in "quaint twigs of ancient penmanship," the words, "For Mistress King, I.W." One cannot help thinking—and hoping, too, for the sake of a good book-lover like Mr. Le Gallienne—that the "find" itself belongs to the world of the actual; but, were the poem a mere dream of what might have been, it could hardly have

been richer than it is in the delicate fancies which breathe an air too highly rarefied to sustain the coarse life of fact. Mr. Le Gallienne's blooms, however, will not serve as cut flowers, so as samples of his latest horticulture I take two little seedlings of song, "root and all," and transplant them here. The first is a sonnet written for Mr. Ireland's *Booklover's Enchiridion*, which is praised most fitly by saying that it is worthy of its fair companionship in those pleasant pages:

"When do I love you most, sweet books of mine?
In strenuous morns when o'er your leaves I pore
Austerely bent to win austerest lore,
Forgetting how the dewy meadows shine;
Or afternoons when honeysuckles twine
About the seat, and to some dreamy shore
Of old Romance, where lovers evermore
Keep blissful hours, I follow at your sign?
Yea, ye are precious then, but most to me
Ere lamplight dawneth, when low croons the fire
To whispering twilight in my little room,
And eyes read not, but sitting silently
I feel your great hearts throbbing deep in quire,
And hear you breathing round me in the gloom."

The second little poem is in one of "the forms," and is none the less welcome for reminding the connoisseur in these things of a graceful predecessor, Mr. Austin Dobson's "With Pipe and Lute."

"With Pipe and Book at close of day,
O! what is sweeter, mortal, say?
It matters not what book on knee,
Old Izaac or the Odyssey,
It matters not meerschaum or clay.
"And though one's eyes will dream astray,
And lips forget to sue or sway,
It is "enough to merely be,"
With Pipe and Book.
"What though our modern skies be grey,
As bards aver, I will not pray
For 'soothing Death' to succour me,
But ask thus much, O! Fate, of thee,
A little longer yet to stay
With Pipe and Book!"

Yes, a pipe is best, for cigarette ash has sometimes been known—but why allow bitter memories to mingle with thoughts of a little volume so pleasant as this?

JAMES ASHCROFT NOBLE.

"English Men of Action."—*Henry V.* By the Rev. A. J. Church. (Macmillan.)

THIS book is very pleasant reading. In an eminently agreeable style Prof. Church gives us numerous interesting details about Henry V.'s life. He marshals the events of his reign in systematic order, and he never yields to the temptation to wander into irrelevant questions. But, though he throughout confines himself strictly to his hero, he does not tell us as much about him as he might have done. Not only is this volume very considerably smaller than the *Life of General Gordon*, which introduced this excellent series, but the work itself in some places is certainly scrappy, and as a whole it is decidedly slight. For instance, this reign has generally been regarded as an important epoch in the history of the English navy, but Prof. Church makes no mention of the energetic steps which Henry took for its development; nor does he say one word about Henry's undoubted desire, if it were not his actual resolve, to undertake

an expedition to the Holy Land (for which the mission of Gilbert de Lannoy in 1422 appears to have been intended as a preparation).

The narrative of the war in France is undoubtedly full enough and exceedingly clear. One could not wish for a more complete account, in a short space, of the battle of Agincourt than that which is given in chap. ix.; and chap. xiii. describes the second campaign in France and the siege of Rouen with a picturesque power and a vividness which make it by far the most interesting in the volume. Very inadequate consideration, however, is given to the question of the justifiability of Henry's embarking at all in a French war in support of a flimsy and untenable claim. Henry V. might legitimately have grounded his invasion of France on the necessity of enforcing the Treaty of Bretigny, which the French had wilfully and persistently disregarded within two years of its conclusion, and of recovering the English possessions of 1360, which they had naturally encroached upon in the reigns of his two immediate predecessors. But these were never his avowed or his real objects. Once, indeed—during the obscure negotiations instituted by Sigismund in 1416—he is said to have offered

"to relinquish the war, if they would give up to him all that had belonged to his ancestor, Edward III., when the Great Peace was concluded between the two kingdoms, together with the conquests which he had recently made after so severe a struggle"; and on two later occasions—in the negotiations with the Dauphin during the siege of Rouen, as well as in those which led up to the peace of Troyes—the treaty of 1360 is distinctly alluded to; but whenever the provinces then assigned to the English crown are mentioned they appear merely as a convenient classification and are always included in a much larger demand. Henry claimed the French throne distinctly as his personal inheritance, disregarding the prior claims of Edmund, Earl of March, and enthusiastically supported by all classes of his countrymen. No doubt, as Prof. Church says, "he seems, difficult as it is to believe it, to have sincerely regarded it as his rightful inheritance." No doubt, as Lord Macaulay says, the three estates "when in violation of the ordinary law of succession, they transferred the crown of England to the House of Lancaster, seem to have thought that the right of Richard the Second to the crown of France passed, as of course, to that house." This may be some excuse for a purely aggressive war, but it is no justification; and Prof. Church should not avoid this very relevant question by merely observing:

"It is true that the claim to the French crown was the heritage of the Plantagenets, and that Henry was compelled to assert it if he would show himself the authentic representative of the second Henry and the third Edward."

The most valuable portion of the book is the sketch of Henry's life prior to his accession. The popular conception of Henry as Prince of Wales seems to be founded, to a greater or less extent, upon Shakspere's Prince Hal. Prof. Church places before us a picture of the prince very different from the traditional one. He is unable, of course, to

show that his hero's youthful career was quite irreproachable; but he points out how slight are the actual contemporary evidences of excesses, how exaggerated the stories of the later historians from whom Shakspeare borrowed his account; and his clear statement should do much to dissipate an erroneous and fanciful conception, especially among that large class described by Mr. Freeman, with whom, if the story be pleasant, "it matters nothing whether it be accurate or not."

There is a slight mistake in Walsingham's account of the king's dealings with his stepmother, as given on p. 105; and, on p. 45, an unwarranted abridgment of a passage from Titus Livius, which materially alters its meaning. At the beginning of chap. v., presumably by a printer's error, the year 1413 appears for 1412.

WILLIAM E. GREY.

Kapital und Kapitalzins. Von Dr. Eugen v. Böhm-Bawerk. Zweite Abtheilung. (Innsbruck: Wagner.)

In a remarkable article on the Austrian economists, which was recently contributed to the *Quarterly Journal of Economics* by Mr. James Bonar, he alluded to "the forthcoming work of Böhm-Bawerk" as one to which the leaders of an influential school looked hopefully for new light. The expected volume has now come forth, and appears to justify the announcements which heralded its advent. It makes some addition to the number of those general ideas which it is the part of the economist to win from an analysis of human affairs. These appropriate conceptions are expressed with peculiar clearness. The writer has determined to run the risk of erring in the direction of superfluous, rather than of defective, exposition. He clears up every verbal ambiguity; he considers in detail all the cases which a general proposition may present. He does not refuse—nay, he frequently applies to his own method—the designation "casuistical."

This epithet is particularly appropriate to that initial part of the book in which the definition of capital is discussed. The writer distinguishes with great subtlety all the shades of meaning of which the term is susceptible, and considers carefully some dozen definitions assigned by as many eminent writers. From his immense store of garnered learning he winnows out those attributes which seem to him most useful. These may be described as corresponding pretty closely to the results obtained by Prof. Sidgwick. This concilience between investigations which seem to be independent is instructive. Still, we cannot suppress a regret that the German casuist should not have compared himself with the one economical writer whom he would have found his match in dialectical power.

Whatever definition of capital we adopt, it appears that the dealings of a capitalist involve generally a barter of present against future goods. This view of the subject is presented in a new light by Prof. Böhm-Bawerk. He shows why, in general, present goods are worth more than the same amount, however certain, in the future. There are doubtless plenty of cases in which a man would rather eat his cake at some future time than

at present. But there are very few of those cases in which he would not rather have the worth of the article now, to be stored against a future occasion. The psychological part of the analysis is particularly subtle. It appears that the economic man, balancing pleasures, present and future, is continually practising that art of measurement which Plato in an unusually utilitarian mood described as the regulator of life. These are no mere philosophical refinements. They are vital principles of political economy. Prof. Böhm-Bawerk argues that, from the very nature of the case and apart from particular institutions, the worker must receive in the present less than the future worth of his product. The "exploitation of labour" in this sense is common to all systems of property. In a socialist régime the state would be the great exploiter. The argument is quite conclusive against the dangerous sect of socialists whose destructive zeal is animated by the dogma of "surplus value" accruing to the capitalist.

These principles belong to what has been called the unchanging part of political economy. When we apply them to the existing economical régimes we must take into account the influence of competition. To this end the author reproduces, in an abridged and improved form, the treatise on value which has made him celebrated. Of this it may be observed that the cardinal principle is substantially identical with that which was independently discovered by Jevons, Menger, and the other originators of what may now, perhaps, be called the orthodox theory of value. To this doctrine Prof. Böhm-Bawerk contributes important developments and illustrations.

One of the topics on which much new light is thrown is the relation between the cost of production and the consumers' demand as factors in determining value. Prof. Böhm-Bawerk's position marks the extreme recoil from that of the Ricardians. Some of his reasonings and illustrations are especially applicable to the case in which the subdivision of a commodity is restricted, where the *minimum vendibile*, if we may use the phrase, is considerable, as in a horse-market. All the additions which the author has made to the theory of value do not seem to us equally important. In particular his use of the terms "objective" and "subjective" to distinguishing between the market value of an article and the value set on it by the individual dealer, does not appear felicitous. However, we will not quarrel about words with such a master of casuistry.

The general theory of supply and demand is applied with effect to the particular case of the labour market. The discussion is masterly. Yet we have sometimes doubted whether the term "subjective value," as formulated by the professor, is so powerful a weapon of research as the curves employed by his mathematical predecessors to represent the quantity of a commodity which is saleable at any price. We find a difficulty in interpreting the important passage in which he speaks of the special peculiarity distinguishing labour from every other species of commodity that is the subject of market dealings:

"Every other ware has for every would-be purchaser [Kaufbewerker] a for him *a priori* determinate subjective worth. Not so labour;

and for this reason, that it is valued according to its prospective yield; but this prospective yield varies in amount, according as the same labour is invested in a process of production extending over a long or short period."

In the absence of explanations, which it is not very easy to give in words, we have not seized the distinction here drawn. It might be maintained that in the case of other wares, in particular other agents of production, the use to which they will be put will depend on the price at which they can be obtained. Where, then, is the peculiarity, if the purchaser of labour is prepared to vary the duration of the process of manufacture? Why should he not in this respect as well as others cut his coat so as to suit his cloth? The different arrangements which he may make in respect of the length of time over which the process of production extends are admirably described by Prof. Böhm-Bawerk. Very instructive is his conception of the National Subsistence Fund; a mass of commodity of which one part only is ready for immediate consumption, the other portions are destined for the fruition of future years. It is like the garden of the Phaeacians, where pear followed on pear and fig on fig in successive stages of maturity. The modifications which the propositions of political economy require when the future tense is used have never been so clearly stated. Of the two subjects which the double title covers, the nature of capitalisation in general, and the determination of interest in a régime of competition, it is difficult to say of which the treatment is more original and profound.

F. Y. EDGEWORTH.

NEW NOVELS.

Kophetua the Thirteenth. By Julian Corbett. In 2 vols. (Macmillan.)

The Vasty Deep. By Stuart Cumberland. In 2 vols. (Sampson Low.)

A Very Mad World. By Frank Hudson. In 2 vols. (Ward & Downey.)

Una Montgomery. By Evan Rowland Jones. (Walter Scott.)

Elizabeth. By the Author of "Miss Molly." (Blackwood.)

A False Scent. By Mrs. Alexander. (White.)

Clues. By William Henderson. (Edinburgh: Oliphant, Anderson, & Ferrier.)

Dunraven's Ranch. By Capt. Charles King. (Warne.)

PREVIOUS performances will have led the public to expect work of a high order from Mr. Julian Corbett, and in *Kophetua the Thirteenth* they will not be disappointed. Limitations of space prevent our giving more than a meagre outline of the subject-matter of the book, which may be briefly described as a charming political satire, and deficient in none of the constituent elements of a first-rate novel. At the outset we are introduced to the mid-African colony of Oneiria, founded—by an adventurer imbued with the political ideas engendered by the Renaissance—"upon the ruins of the kingdom of that Kophetua, whose romantic love-story . . . is so familiar to us from the beautiful ballads of the King and the Beggar-Maid." By devoted adherence

to the incomparable constitution devised by its founder, Oneiria has now practically realised the dream of philosophers, and is an actually existing instance of an ideal state, undisturbed by internal discord, guided on its course by a complex machinery that knows no friction, and having but one subject of discussion left to save its politics from entire extinction, namely, the great marriage question. Having no state matter now left to claim its attention, the national parliament cling tenaciously to their last live prerogative of choosing the king's bride. Upon this point

"the body politic was divided into two main parties—the Kallists, who professed that beauty should be the sole ground on which the queen should be chosen, and the Agathists, who would have the selection determined by moral worth alone."

Upon this basis the author proceeds to erect a most ingenious and amusing superstructure of intrigue, manoeuvre, and counterplot, in which the factions already named, together with the King, the Chancellor, the Commander-in-Chief, the Queen-Mother, the Marquis de Tricotrin (a French refugee), his daughter, Mademoiselle de Tricotrin, and, lastly, Penelophon, a beggar-maid, take an active share. In following out the tangled web of cross-purposes involved in these complications, as well as in descriptive and dramatic power, Mr. Corbett displays capacity of no ordinary kind; and his book ought to be one of the successes of the present season.

It is scarcely a month since we had occasion to express emphatic disapproval of a work by Mr. Stuart Cumberland, as involving a foolish and mischievous introduction of supernatural phenomena in the development of a love story. It is a pleasure, therefore, to be able now to assure novel readers that *The Vasty Deep* is totally free from any such objectionable contrivances. It is, on the contrary, a very sensibly written tale, and the endeavour made throughout to expose the tricks of professional spirit-mediums ought to meet with approbation from all the more rationally minded part of the community. It is true that the palmy days of these gentlemen are over, and that an exposure of their fraudulent practices is less urgently required now than it was in the times when Home, and "Dr." Slade, and Mrs. Fletcher, attracted fashionable crowds to their séances. But there is no lack at any time either of quacks eager to fill their pockets or of boobies ready and willing to be imposed upon; and an exhaustive description of the impostor's *modus operandi* by a man who has made it his special endeavour to unmask the pretensions of this particular class of *chevaliers d'industrie* is bound to be valuable. Although, however, Mr. Cumberland has no faith in modern necromancy, he is well known as an experimentalist in certain departments of unexplained psychical phenomena, and his books are invariably characterised by some introduction of the mystic and marvellous. In the work under notice we have a magic crystal, the medicine-stone of an Indian chief, in which the vision of a future event is exhibited. But it is a mere harmless episode, and with this exception there is scarcely anything in the novel to justify the character claimed for it as being "A Strange Story of To-day." It is the narrative, effectively told, of the temporary

success and ultimate discomfiture of a vulgar swindler, together with an interesting love story; but it is nothing more.

In *A Very Mad World*, Philip Brownlow, Esquire, J.P., of Brownlow House, —shire, a country gentleman of exclusive and fastidious tastes, discourses at some length, like a nineteenth-century Stertinus, upon the universal madness of mankind. While engaged in extending his observations on the subject, he is captured by a wealthy widow, whose outrageously open advances are amusing and easily forgiven. The author of this book might, perhaps, have written a more enjoyable story, if he had taken less pains to illustrate the universality of the proposition suggested by its title. We may smilingly allow a verdict of insanity to be passed upon the votaries of cricket, football, the drama, whisky-and-water, love, parliamentary warfare, the London season, smoking, and field sports; but when the lecturer trots out his theory as a triumphant explanation of every irregular act of life or abnormal phase of character on the part of individuals, he becomes monotonous, and reminds one of a mischievous little boy, who, having got hold of a pot of paint, goes exultingly round, giving an indiscriminate dab to everything that comes in his way. Beyond this there is not much to be noticed in the book. As has been intimated, Mr. Brownlow is by no means easy to please, and the reader will encounter a good deal of mild raillery at miscellaneous institutions, including dinner-parties, comic opera, parvenus, Germans, Yankees, vestry-meetings, the Anglo-Saxon race, and the town of Hastings. On the other hand, the unqualified approval bestowed throughout upon all things Celtic assures us in advance of the hopelessness of our drawing attention with any good effect to the persistent misuse of "shall" and "will" in these volumes, together with some other grammatical inaccuracies. So far as the mere story goes, it is by no means badly told; and if the title of the book were altered, and all allusions to madness carefully suppressed, a very commendable novel might be the result.

Although not free from sundry minor blemishes, *Una Montgomery* is a novel which merits a certain amount of recommendation. The heroine and her future lover, Charley Powell, first become acquainted as girl and boy, and are then separated for ten years, when they again meet and renew the affectionate relations of their childhood, Charley having in the mean time developed into a rising barrister. There is another suitor for Una's hand—an unscrupulous sharper of considerable address and ability, who by means of a confederate and a marked pack of cards effects the ruin of her father, Colonel Montgomery, and obtains a powerful hold over him. It would not be difficult to lay finger on occasional departures from grammatical accuracy in this book, or to challenge the writer's intimacy of acquaintance with medical etiquette, bankruptcy proceedings, and other existent facts of social life. But the healthy tone and earnest purpose of the story deserve recognition, and the author has the unusual gift of being able to support a thesis industriously without boring the reader to death in the process. As he endeavours throughout his book to bring into vivid relief

the miserable effects of intemperance, it is much to his credit that his examples are not overdrawn, and that, though disposed apparently to suggest total abstinence as the best remedial course, he has no opprobrious epithets for those whose views are of a less ascetic kind.

Elizabeth is the title of a volume containing six or seven stories, several of them descriptive of continental life. All, except the first, have already appeared in *Blackwood's Magazine*—a fact which, while it furnishes presumptive evidence of their literary merit, renders unnecessary the task of criticising the book in detail. The narratives are, generally speaking, of a sombre and melancholy type, some of them deeply pathetic; but the plots are too slender and the matter too fragmentary to demand any exceptional notice.

Mrs. Alexander's latest novelette, *A False Scent*, is a detective story skilfully worked out, and embellished with all those artistic touches which the writer's knowledge of the world and correct taste enable her so successfully to apply. In these short stories one scarcely sees enough of the various characters to make intimate acquaintance with them, but the few glimpses we have here of the heroine, Hope Farrant, are sufficient to create a lively interest in the progress of her romance. As for the ending, it is satisfactory enough, though some readers may consider it inconsistent with the appropriateness of things that an English heiress should marry a man with such a name as Vescilitzki, Count though he be.

Another book in which a detective is the central figure is *Clues*. Here, however, there is no attempt made to introduce romantic or artistic surroundings. The author is the present chief constable of Edinburgh; and his book purports to be a narrative of some of his own experiences, the stories being

"given, in many instances, very much as the facts happened, while in others, although the circumstances are not narrated exactly as they took place, they are founded on events which have occurred within the writer's experience." Tales of this sort are usually popular with a large class of readers, and by them the book under notice will be found thoroughly worthy of perusal. Although Mr. Henderson modestly repudiates any claim to graces of style, he may be assured that the straightforward simplicity of his narratives is no less attractive than their subject matter.

Dunraven Ranch is mainly a story of garrison life in the far West. The scene is laid in that land of ranches, Texas; and the owner of this particular ranch is a wealthy Englishman, who, for some mysterious reason, abjures all intercourse with the surrounding world, and resolutely bars his gates against every visitor. How Lieutenant Perry stormed the inhospitable stronghold and carried off the owner's pretty daughter is the subject of the story. When it has been said of the book generally that its plot is clever, its dialogues piquant, and its descriptions thrilling, and that it is, in conventional phrase, "excellently adapted for beguiling the tedium of a railway journey," as much attention will have been given to the work as any shilling novel could possibly expect.

J. BARROW ALLEN.

CURRENT THEOLOGY.

The Holy Scriptures in Ireland One Thousand Years Ago. Selections from the Würzburg Glosses. Translated by the Rev. Thomas Olden. (Dublin : Hodges, Figgis, & Co.) The object of this well-executed and handsomely printed little volume is theological in the popular sense of the word; and it may save some disappointment to the antiquary, linguist, palaeographer, and textual critic, if they are forewarned that it was not intended to be of other than incidental use or interest to them. There is at Würzburg (or Würzburg, as it is always called in the volume before us) an Irish MS. copy of St. Paul's Epistles, with interlinear Irish glosses. The MS. is assigned to the ninth century. Very little is known of its history. The name of the place where it was written, and the name or names of the writers of the text and glosses, are alike unknown. Its contents have been published more than once, most recently and correctly, together with a translation of the glosses, by Dr. Whitley Stokes, for the Philological Society in 1887. The latter volume, intended for scholars only, is somewhat rare and expensive; but Mr. Olden has judged that the subject-matter of the glosses, apart from their language, is of sufficient general interest and importance to warrant separate publication. This interest lies in their exhibiting the interpretation placed upon passages in St. Paul's Epistles, and in the side lights which they throw on Biblical learning and on church organisation and customs in Ireland a thousand years ago. The original glosses were cramped in construction and sense, in consequence of the limited space at the scribe's disposal. Dr. Whitley Stokes's translation, intended for scholars, was literal, and therefore necessarily somewhat bald. Mr. Olden, without in any way altering the sense, has smoothed them out into more readable English, omitting such passages as were merely translations of the text, or repetitions of other glosses, or the meaning of which was either doubtful or unintelligible. There are good notes and a helpful index, the former bearing distinct evidence of being the work of one well acquainted with the byways of ancient Irish literature. This knowledge enables the author sometimes to detect the meaning of what would be otherwise very obscure glossarial allusions—e.g., the gloss on 1 Tim. i. 7, “Desiring to be teachers of the law,” runs “That they might be engaged in framing laws with kings.” Mr. Olden sees a reference here to a legend preserved in the Annals of the Four Masters of kings being associated with St. Patrick and others in the codification of the ancient laws of Ireland. So in the gloss, “That was their burial ground,” to the word “wilderness” in Heb. iii. 17, he detects a reference to Irish dislike of being buried away from kindred and home. Sometimes, however, his explanations are fanciful or farfetched. We cannot admit the reference to the Greek “Ἄνεος” on p. 52, or to the vision of St. Moling on p. 57. Other allusions, such as that to the Druids on pp. 24, 26, 30, 87, might be specified as ingenious and possible, but as “not proven” rather than false or true. Among liturgical and ritual allusions we have clear testimony to the custom of trine immersion in baptism (pp. 90, 103), and to the daily celebration of the Holy Eucharist (p. 87), though the latter fact has escaped being noted in the index. A useful appendix on the sources of early Irish theology, calling attention to the authors known to or quoted by the glossator, completes a volume which ought certainly to be of interest, and to find a sale among all persons who, without being specialists, are interested in the ancient history and theology of the Church of Ireland.

Old Bibles: an Account of the Early Versions of the English Bible. By J. R. Dore. Second Edition. (Eyre & Spottiswoode.) The name of Mr. Dore, of Huddersfield, will be known to readers of the ACADEMY as a zealous collector of old English Bibles, and also as an accurate bibliographer. He has here given us a new edition of a book which he first issued ten years ago, carefully revised by the light of his own subsequent researches and purchases. It is now published—for more than one reason, very appropriately—by the Queen's printers, at the extremely low price of five shillings. We mention this, as the compilation has evidently been a labour of love; and the dozen facsimile title-pages at the end are alone worth the money. Mr. Dore, it may be as well to add, is no dry-as-dust collator. He enlivens his pages, not only with a store of curious information, but also with numerous sly hits at that party in the Church to which he does not belong. Here is a comment that we do not remember to have read elsewhere: “It is worthy of notice that the ten commandments in the Prayer Book differ in wording from the decalogue in every Bible that has ever been printed” (p. 180). Mr. Dore, however, must permit us to remark that the facts he duly records about the extraordinary popularity of the Genevan version supply a contradiction to his oft-repeated assertion that there was little demand for a Bible in the vernacular.

St. Matthew in Sinkang-Formosan. By Rev. W. Campbell. (Trübner). This handsomely printed volume, from the press of Messrs. Constable, of Edinburgh, possesses a twofold interest. It is a reprint of the sole existing relic of Dutch missionary activity in Formosa in the middle of the seventeenth century. If we may trust the preface of the original author, nearly the whole of the island had at that time submitted to Christian instruction, despite the difficulty caused by the manifold variety of languages. But while the book was actually in the press, Formosa was invaded by Chinese rebels from the mainland, and the aboriginal converts were exterminated, though some traces of Dutch influence are said to be found even at the present day in the mountains of the interior. Within the last twenty years, the Presbyterian Church of England has established a mission among the Chinese-speaking people of Formosa, which appears to have been very successful. Mr. Campbell, one of these missionaries, has conceived the happy idea of arousing interest in the work by reprinting a Dutch-Formosan version of Matthew's Gospel, which was made by one of his Dutch predecessors in 1661, and of which only a single copy exists—in the University Library at Leiden. The Formosan dialect is that known as Sinkang, from an old Dutch trading centre; but Mr. Campbell unfortunately tells us nothing about its philological relations, beyond the statement that it is Malay-Polynesian. He has given a copy of the original title-page, and the Dutch (in black letter) and Formosan in parallel columns; but it was hardly necessary to add the English version at the foot.

Codex f² Corbeiensis sive Quatuor evangelia ante Hieronymam latine translata. Ed. J. Belsheim (Christianiae: Aschehoug.) Herr Belsheim is a Norwegian scholar who has travelled much and far, and has transcribed or collated many MSS., especially of the Old-Latin versions of the New Testament, the text of which he has published in a handy form and at a very low price. He has now added to the list the Corbey MS. of the Gospels, No. 17,225 Fonds Lat. in the Bibliothèque Nationale at Paris, hitherto quoted from Sabatier and usually designated f² (Westcott and Hort's ff, the corresponding MS. ff¹ of St. Matthew being

relegated to the class of Mixed Vulgate texts). This MS. is probably of the seventh century (M. Delisle) or sixth (the Palaeographical Society's editors, who have given a facsimile in sec. 1, pl. 87), and was quite worth publishing. But what are we to say of an edition which has to be followed by six and a half densely printed pages of *Errata* (we count 126 on the first page, which would give about 800 for the four Gospels with their lacunae)? Will any reader feel sure that he has got to the end of the real *errata*, and that he can trust what remains? No doubt Herr Belsheim worked at a great disadvantage, with limited time at his disposal, and only a small pocket copy of the Vulgate to collate with; but we fear that this does not make the result any more satisfactory.

In connexion with this subject, we may mention that M. Samuel Berger has published, in the *Revue de Théologie et de Philosophie* (tome xxi.)—and reprinted (Paris: Fishbacher), with a dedication to the Bishop of Salisbury—an accurate text of another of the old Latin versions of the New Testament preserved in the Bibliothèque Nationale, which had also been previously edited by Herr Belsheim. This is a palimpsest, numbered 6400 G, which takes its name from the Benedictine abbey of Fleury, and probably dates from the seventh century. It contains fragments of the Acts, the Catholic Epistles, and the Apocalypse, all of which show more or less distinct marks of “African influence.” Besides the text, the pamphlet contains an admirably clear introduction, and a facsimile, which has already done duty in the *Recueil de Fac-similés à l'Usage de l'École des Chartes*.

MR. WILLIAM NORTON, of North Devon, has published a little book (London: W. K. Bloom), the object of which is to establish the superiority of the Peshito-Syriac text of the New Testament over the Greek text adopted by the Revisers. With this object he places in parallel columns translations of his own, in every-day English, of some of the Epistles from these two texts, to which he has prefixed an elaborate introduction aiming to prove that “God has preserved the Peshito from being corrupted as Greek copies have been.” The work is a curiosity; we cannot say more.

NOTES AND NEWS.

THE Shah of Persia, having been made acquainted with Sir Edwin Arnold's last poetical work, *With Sadi in the Garden*, has conferred upon the author, by special firman, the decoration of a commander of the Imperial order of the Lion and the Sun.

WE understand that Sir Charles Russell's speech before the special commission, to be published immediately by Messrs. Macmillan, will form an octavo volume of some 400 pages, divided into chapters with marginal notes. It is printed from a shorthand report, carefully revised by the speaker.

THE first authentic narrative of the early proceedings of Stanley's Expedition will be published this month by Messrs. Ward & Downey, under the title of *With Stanley's Rear Column*. The author, Mr. J. Rose Troup, who was the transport officer of the expedition, will give a full account of the experiences of the party left at Yambuya. His narrative will include a description of the voyage up the Congo, the camp on the Aruwimi, and a complete diary, showing how events led up to the assassination of Major Barttelot, and the failure of this branch of Stanley's Expedition.

A WORK will shortly be brought out by Mr. J. H. Rose, entitled *A Century of Continental History* (1780-1880), which will briefly describe the effect of the French Revolution in

breaking up the old political systems of the continent, and the development of the states of Europe down to the Treaty of Berlin. It will be published by Mr. Stanford.

WE are promised—or threatened with—the appearance of two more monthly magazines, both at the popular price of sixpence, and both, of course, with signed articles. One of these, the *East and West*, is to be issued in the middle of the month, like the *Universal*. Its publishers are—in London, Messrs. Ward & Downey, and the Galignani Library for Paris and Nice. So far as may be judged from the announcements of its first number, it will have a distinctly continental, though not a foreign, flavour. The other, which boldly takes the title of the *New Review*, is to be published by Messrs. Longmans and edited by Mr. Archibald Grove. Its ambition seems to be to supply a wider circle than is reached by the more expensive reviews with the opinions of "eminent" persons *de omni re scibili*. It is enough to state that the first number, to appear on June 1, will contain articles by Earl Compton, Lord Charles Beresford, Lady Randolph Churchill, Mr. T. W. Russell, Mr. Henry George, Mr. Henry James, Mr. Andrew Lang, Mrs. Lynn-Lynton, and Vernon Lee.

YET a third new magazine, of a special character, is announced by Messrs. Griffith, Farran, Okeden & Welsh, to be called, after the original founder of the firm in the last century, the *Newbery House Magazine: a Monthly Review for the Clergy and Laity of the Church of England*. Besides religious subjects—among which may be included church music and architecture—it will contain fiction, reviews of books, and children's pages. There will also be illustrations. Apart from the established reputation of the publishers, we may say that their recent series, entitled "The Ancient and Modern Library of Theological Literature," shows that their new venture will not neglect the bypaths of ecclesiastical history. A long list of contributors is announced, comprising divines, men of letters, and ladies. The first number will appear on July 1.

MR. DAVID DOUGLAS, of Edinburgh, will publish early in May *The Ethic of Nature and its Practical Bearings*, by Mr. David Balsillie. The book will consist of four parts: the Ethic of Evolution, the Ethic of Society, the Ethic of Politics, and the Ethic of Religion. The author's object is—first, to prove that the Darwinian conception of nature involves the cardinal ideas of Christian ethics; and, secondly, to show how the principles of this ethic of nature should be applied in solving the great problems of our time.

MESSRS. SAMPSON LOW will issue in this country a very limited number of copies of the *édition de luxe* of the *Recollections of Lester Wallack, Manager and Actor*. Besides portraits of many English dramatic celebrities, there are also given facsimiles of letters, reproduced so as to imitate the original paper.

MESSRS. BLACKWOOD have in the press a new volume of poems by Emeritus Prof. Blackie, entitled *A Song of Heroes*.

MESSRS. MACMILLAN will publish in a few days a volume of poems by Mr. R. St. John Tyrwhitt, entitled *Battle and After*: concerning Thomas Atkins, Grenadier Guards.

MR. RICHARD DOWLING's new novel, *An Isle of Surrey*, will be published during this month, in three volumes, by Messrs. Ward & Downey.

MESSRS. WILLIAMS & NORGATE have nearly ready for publication a new translation of the *Ion* of Euripides. The translator has paid great attention to the metres, and has rendered the Greek lines in exact English equivalents line for line and metre for metre; he has also

added some notes in which he shows the revival of several old customs.

THE next volume in the "Camelot" series will be *British Political Orations*, with an introduction by Mr. W. Clarke.

A NEW edition of *Aspects of Scepticism*, by Mr. J. Fordyce, is announced for immediate publication by Mr. Elliot Stock.

PRINCE LOUIS-LUCIEN BONAPARTE has been visiting Tarentum, with the special object of studying the language of the Albanian colonies which are still to be found in its neighbourhood. He was the guest of the Italian senator and English knight, Sir James Lacaita, at the Villa Leuca-pide; and he was everywhere most cordially welcomed by the people.

THE sixth centenary of the death of Dante's Beatrice will be commemorated at Bologna on June 9 of this year, under the patronage of the Queen of Italy. It is intended to erect a memorial stone, with a bust of "Beatrice."

SIR JOHN LUBBOCK, Sir James Picton (nearly forty years chairman of the Liverpool Library), and Chancellor Christie (president of the Library Association), have agreed to act as judges for the Draft Library Bill Prize announced in the May number of *Library*.

ON Monday next, May 6, Messrs. Sotheby will sell the "Cromwellian Museum," formed by the Rev. J. de Kewer Williams, originally to illustrate a lecture on the life of the Protector. The collection consists not only of books and pamphlets, but also of engravings, portraits in oils, statuettes, coins, &c. On Friday and Saturday the same firm will sell a portion of the library of the late W. C. Smith, of Shortgrove, Essex, which, though not including any extraordinary rarities, contains a number of valuable illustrated works.

THE admirers of Mr. Thomas Hardy will be glad to hear that Messrs. Ward & Downey have this week issued a new edition of his first novel, *Desperate Remedies* (1870)—which has, we believe, been long out of print. The reissue contains a modest prefatory note, and a frontispiece by Mr. F. Barnard.

THE seventeenth *Fascicule* of the *Archives Historiques de la Gascogne* is vol. ii. of *Sceaux Gascons du Moyen Age*, containing the seals of the seigneurs. The work is important for the history of the nobles of Gascony, and incidentally gives details of the period of English domination, and of other events in which these nobles took part.

UNIVERSITY JOTTINGS.

By the death of Prof. Kennedy the new arrangements made by the Commission for the regius professorship of Greek at Cambridge come into operation. The canonry at Ely, hitherto annexed to that chair, is now severed therefrom, and appropriated to a new professorship of divinity, of which it forms the sole endowment. The Greek chair is thus made tenable by a layman, with a salary of £360 and a fellowship at Trinity. The election rests with the council of the senate. In accordance with old custom, the candidates are required to attend in person in the Arts School on May 15, when certain parts of "books written in the Greek language" will be assigned to each of them as the subject of a future exposition "in the public schools for the space of one hour."

WE understand that the Rev. J. H. Mee is a candidate for the chair of Music at Oxford, in succession to the late Sir F. Gore Ouseley. The recent performance of his "Missa Solemnis" at the Sheldonian Theatre proved him to be a sound and accomplished musician. For many years he has taken great interest in musical

matters at Oxford, and the progress made there of late has been in a large measure owing to his efforts.

SIR W. W. HUNTER, who is residing in Oxford, has been appointed by the delegates of the Common University Fund to deliver a course of three lectures on "Lord Dalhousie's Work in India."

LORD WOLSELEY is to pay a visit to Oxford on Saturday next, May 11, to deliver a lecture in the Sheldonian Theatre on "The Military Strength of England." He will learn that the University Volunteer Corps was augmented by more than 100 recruits during last term, and that there is now every reason to hope that the full number of 360 will be reached before June 1, the day fixed by the War Office for a reconsideration of the question whether it shall continue to exist as an independent battalion. It is now proposed to form a company of mounted infantry in connexion with the corps.

CANON WESTCOTT has been appointed Lady Margaret's preacher at Cambridge for the ensuing year.

IN connexion with Lord Ilchester's endowment for the study of the Slavonic languages, held in trust by the curators of the Taylorian Institution at Oxford, a course of six lectures will be delivered during May by Prof. Charles Turner, of St. Petersburg, on "Modern Russian Novelists."

AMONG those upon whom the University of Glasgow conferred the hon. degree of LL.D. last week were M. Waddington, Prof. Lanciani, and Mr. George Bullen.

SEVERAL friends of the late Dr. F. A. Paley have purchased his classical library and presented it to Cavendish College, Cambridge.

IN connexion with the Teachers' Training Syndicate at Cambridge, a course of six lectures will be delivered during the present term by Prof. S. S. Laurie, of Edinburgh, on "Language and Linguistic Method in School"; and also two lectures by Dr. Francis Warner on "The Study of Mental Action" and "The Classification of Pupils according to their Brain Power."

WE are asked to state that the June matriculation examination at London University will, in the present year, and also in future years, be held a week earlier than heretofore. It will begin on Monday, June 10.

ORIGINAL VERSE.

DARKNESS AND LIGHT.

DAY closed me in with blinding glare, or sight
Of careful trifles: welcome, hand of night,
That opens wide the door and lets in space;

A part I'm now of great creation's whole,
Learning from stars my future path to trace,

Trusting to heavenly lights to lead my soul;
For in the darkest hour, while men sleep,
They know the watchers shine above to keep
The powers of ill aloof, but garish day
Brings back the fight 'twixt good and ill alway;
And as the sunbeams light up earth once more,
The hand that opened closes now the door.

B. L. TOLLEMACHE.

OBITUARY.

COLONEL ROBERT DURIE OSBORN.

THE sudden death on Good Friday of Lieut.-Col. Osborn has affected those who knew him with so profound a sense of personal loss that they find it difficult to estimate with any exactness his public worth. As a journalist he found himself out of harmony with the predominant forces of his time. In an age when a party

man and a politician are almost synonymous terms he strenuously exerted himself to combat the violence of partisanship, and to cast on political questions the quiet light of a detached criticism. At a moment when Demos appears to be growing omnipotent he ventured to express something of a Platonic contempt for the gullibility of the uninformed multitude. Although as a soldier he had taken part in the defence of our Eastern dominions, he had an abhorrence of Jingoism, with all its ways. As a political thinker he was a man of a few principles clearly apprehended—a fact which gave a singular luminosity and directness to his reasonings, even if in some directions it led to what others might deem narrowness of judgment. Among these principles was the proposition that democracy is unfavourable to extensive empire. Applying this to that part of the British dominions of which he knew most, viz., India, he prophesied, from the growing ignorance of her affairs by her real rulers, the direst disasters. On the other hand, he was no less firmly opposed to any known scheme of Home Rule for Ireland. In this and other respects he was not in the popular current, and it is not to be wondered at that he found it hard to secure a hearing. There may be some who think that this was at least quite as unfortunate for his generation as for himself; and should India ever give the trouble which he predicted, our survivors may perhaps regret that our age had not produced more men having the close knowledge and the fresher utterance of Fawcett (before his official days) and Osborn.

As in politics, so in literature, Osborn was not in sympathetic touch with the special tendencies of his age. He had no liking for our strongly flavoured fiction, though he was well able to recognise the rare appearance of the master hand. For him, as for few in this overread age, literature meant the time-tested masterpieces. While others rushed to the libraries for the newest novel or poem, he quietly stayed at home and took from his shelf a well-thumbed volume of Scott or of Coleridge. One doubts whether many professional writers had a more intimate knowledge or a finer appreciation of all that was best in English letters. This love of literature, with which there went a hardly less joyous appreciation of art, seemed to sustain and gladden his spirit, so that nobody who met him could think of him as a gloomy pessimist. His own literary activity was no doubt circumscribed by the unfashionableness of his tastes. He has, however, left sufficient to illustrate his peculiar powers. The scholar and man of historical imagination are attested by his two works on Islam—*Islam under the Arabs* and *Islam under the Caliphs of Bagdad*; the man of fine poetical feeling is seen in some translations of Oriental verse, which, like much of his other writing, appeared only in India. But it is, perhaps, most of all in the little manual of his chosen sport, lawn tennis, that he betrays his characteristic quality of mind. This is a charming bit of writing. In it one may catch something of the soldier's ingrained relish for physical exercise, as well of the expert's fine contempt for the unconscious "duffer." It is suffused with the kindly humour that those who knew him well always saw playing about his mild contemplative eye.

So much did he give to the world; to his friends he gave vastly more—the memory of a candid and generous soul, combining highest courage with sweetest modesty, so good that even the animals he befriended felt it mean to betray him; happy to lead a life untroubled by ambitions, and filled with the pure and unfailing pleasures of home and friendly discourse, of strenuous contest in harmless sport, of books and meditation on inspiring themes.

J. S.

THE REV. LEWIS GIDLEY.

OLD Oxford men and many natives of Devon will read with sorrow the death, on April 28, of the Rev. Lewis Gidley, late chaplain of St. Nicholas's Hospital, Salisbury. Born in 1821, he was educated under Dr. Cornish, no mean scholar, at the once famous Grammar School of Ottery St. Mary. The soft influences of the surrounding scenery afterwards strongly coloured his poetry. At Exeter College, in 1840, he won the Newdigate prize on "The Judgment of Brutus," and, taking holy orders, held several curacies in succession, all in Devon, till in 1868 he settled at Salisbury. Here he found leisure to read widely, and published some good Latin verse translations in conjunction with Mr. J. Baker and the Rev. Robinson Thornton, under the title of *Fasciculus*. He also wrote a treatise on Stonehenge, a good book on *Disputed Points of Theology*, and a volume of Poems which went to a second edition in 1884. His verses in this on "The River Otter" and on several other Devon themes are perhaps the best and most tuneful in the volume. As a parish priest, a scholar, and a fisherman, versatile, amiable, and friendly, a true son of his university and a devoted admirer of all belonging to the fair county of the West, this tribute is especially due to the life-long lover of poetry. M. G. W.

MAGAZINES AND REVIEWS.

THE *Expositor* for May does justice to the critical side of its functions. Dr. Driver's review of Prof. Workman's book on the Double Text of Jeremiah, though perhaps too ungentle in manner, contains a much-needed warning against the over-zeal of those young scholars who, through the neglect of the last generation, must be, for the most part, the representatives of Biblical scholarship. Crude and undiscriminating work is pardonable in the first-fruits of critical study, but ought not to be introduced to the world with a flourish of trumpets. Still, a cautious use of Prof. Workman's only too full conspectus of supposed variants is, even by Dr. Driver, recommended as a help to present students; Movers's Latin treatise is, we must suppose, unprocurable. Dr. Lumby gives a most opportune defence of free Old Testament Criticism on the ground of the freedom of the New Testament quotations. His essay well deserves to be taken up by a society like the "S. P. C. K." and circulated broadcast among teachers of religion. But is it very probable that Jesus Christ used the Septuagint? Prof. Ramsay concludes (as we suppose) his studies of early Christian monuments in Phrygia. Mr. Peyton, in glowing but not empty rhetoric, discourses on our Lord's first temptation, and Dr. Bruce continues on Hebrews.

WE have received together the *Boletins* of the Real Academia de la Historia for March and April. That of March contains articles by F. Codera, in which he describes the Arabic MSS. of Aben Amira and Aben Bassan, which he presents to the Academia, printing here the Arabic variations from the Oxford MSS.; also a narrative of the imprisonment of Christian ambassadors in Cordova in the time of Alhaquem II. (A.D. 974), with extracts in Arabic and Spanish. Carlos de Lecea contributes a Historical Memorial of Segovia by Juan de Pantigoso in 1523. The chief interest lies in details of the siege of the Alcazar and Cathedral by the Communeros. The April number has a letter of Vélarde, one of the heroes of May 2, 1808, dated September, 1807, showing that from an enthusiastic admirer he became an enemy of Napoleon. It also contains the first Spanish news of the failure of Whitelock at Buenos Ayres. The *Fuero de Uclés* is printed with excellent notes by Father

Fita. The valuable preface of Fernandez Duro to Tomo IV. of the "Colección de documentos inéditos" on the Spanish Colonies is reproduced. It deals with the island of Cuba, and shows the vast privileges enjoyed there by the descendants of Columbus. The Academia has appointed a commission in Segovia to examine the authenticity of the unique earthenware plate with Keltiberian inscription found there, and described by A. Heiss in the *Gazette Archéologique*.

CORRESPONDENCE.

CHAUCER'S "HOUSE OF FAME" AND PROF. TEN BRINK.

Lyme, Dorset : April 18, 1889.

All students of our literature will rejoice to learn the advance of Prof. Ten Brink's great history, sympathetically reviewed by Mr. Herford in the ACADEMY of April 13. But, with the respect due to the distinguished author and his accomplished critic, I ask leave to raise the question whether Ten Brink does not push refinement of conjecture much beyond what the facts warrant in the "mother idea," the "genesis," which he assigns (apparently without hesitation or reserve) to Chaucer's *House of Fame*—a theory which receives Mr. Herford's emphatic endorsement as an instance of the subtle, sane, and fruitful criticism which, in glowing terms, he describes as characterising the historian's work.

This theory will be best recalled to mind if I quote a few lines from the review:

"Ten Brink was, we believe, the first to see in [the *Fame*] the fulfilment of the pious hope expressed at the close of 'Troilus,' his 'little tragedy,' that God would enable him 'to make a comedy,' and to connect it, as such, with the supreme example of what in the fourteenth century the word implied:

"The *House of Fame* is, according to the conception which underlies this passage, a comedy: and, as such, suggested by the Divine comedy, from an initial state of evil the guidance of higher powers evolved a good end. As various parallels and invocations show, Chaucer was conscious that he was producing a kind of counterpart to Dante's sublime poem."

Certainly, at first sight, the *Fame*, as Ten Brink continues, is "a work of wholly different character"—slight, playful, and rapidly written; or, as carrying his theory to the top of its bent, he calls it, "a work holding to its model the same sort of relation as that between the capricious character of Lady Fame and the eternal justice of God." I propose now to look somewhat closely into the reasons here given for a conclusion so remote from apparent probability. And if this examination prove rather lengthy, let my excuses be the deep, the unique interest of the relation between the two great fathers of Italian and English poetry, and the distinction of the two scholars from whose results I venture to dissent.

Ten Brink seems to take his departure from the lines in *Troilus*, which I quote from the Ball-Skeat edition of 1886:

"Go, litel boke, go, litel myn tragedie!
The God my maker, yet er that I dye,
So sende me myght to maken som comedye!"

Whether by "comedye" Chaucer refers to Dante's *Commedia*, is our first question. Commentators, even recently, have argued that Chaucer had never read the poem. But his quotations, the incidental quotations especially (brought together for this purpose by me in the *Nineteenth Century* last summer), prove abundantly that he had studied the *Commedia* closely himself; indeed, that a MS. of the poem must have been at some time in his possession here—doubtless, if so, the first which reached England.

It might hence be argued that the peculiar sense in which Dante used the word "commedia" (a point often disputed) might have been known to Chaucer through the *locus classicus* of Dante's *De Vulgari Eloquio*, in which he defines poetic style under the three heads: tragic, comic, and elegiac. This, we suppose, was in Ten Brink's mind when speaking of the *Fame* as a comedy suggested by Dante's. Yet here a serious doubt arises. Writing in the country, I have only before me G. Maffei's brief notes upon Dante's life. But from them I infer that the *De Eloquio* was at first read only in the late fifteenth-century translation by Trissino; the Latin original not having been published before 1577. If so, comedy, in its unusual, Dantesque sense, can hardly have been known to Chaucer; and without such knowledge Ten Brink's primary argument seems to me wholly to fail. And is it not, in any case, on the face of it, far more probable that Chaucer was thinking only of the old world-established opposition between tragedy and comedy in the common usage of the words; and that, by his "som comedy," he refers rather to the *Tales* than to the *Fame*, which in the ordinary meaning is hardly comic, nor, in point of style, in the remotest degree resembling the *Divina Commedia*? Dates present nothing contrary to this view, the *Fame* being placed (Furnivall, 1871) about 1384, and the *Tales* seriously begun about 1386.

But even if Chaucer were here consciously adopting the definition given in the *De Eloquio*, it surely gives no foundation to the theory that the *Commedia* in any way suggested the wholly different *Fame*; nor is the evolution "from an initial state of evil" to "a good end" in any way or degree supported by the personal "solace" to Chaucer's "desperat" state of mind, which his guide, the Eagle, offers as the final result of their voyage together to the Houses of Fame and Rumour and Slander.

For the proof of the theory thus suggested, Ten Brink (so far as Mr. Herford's translation shows) relies upon "various parallels and invocations" in the *House of Fame*. What parallels, then, do we here find to the *Commedia*? The mere fact that Chaucer is carried on high in a dream to an intermediate region, and there sees certain spirits and figures of those once famous upon earth, is an idea too obvious and too common in those days of allegory to be fairly taken as a proof of intentional resemblance to a vision so vast in scope as Dante's—which, indeed, itself had well-known precursors in early literature. Chaucer certainly names Dante in the *Fame* as a guide, but only in company with Vergil and Claudian as narrators of infernal torments. And it would be straining the point beyond reason, if a parallel were supposed between Dante's ride upon Geryon from one hell-circle to another, and Chaucer's voyage in the claws of the Eagle; or between that and the miraculous Eagle formed out of an infinite number of glorified spirits which holds "high parle" with Dante in Paradise. It may be my own obtuseness or ignorance, but the sole apparent parallel I can trace is that between the statues of certain ancient poets which Chaucer sees in the *House* and the spirits of them whom Dante meets just within the *Inferno*. The idea of such a vision has of course been common property from Homer's days. It must inevitably have occurred to any one wishing to write a legend of human Fame; but, beyond this, the supposed parallel between the two pictures is much rather that of dissimilarity than of likeness. Compare the names respectively selected. Dante's list is Homer, Horace, Ovid, Lucan, Vergil, and himself—"sesto tra cotanto senno." Chaucer's statues are of Statius (whom Dante by a strange fancy places apart from his

greater brethren in Purgatory), Homer, with his half barbarous following, Dares, Titus [Dictys of Crete] and the rest, Vergil, Ovid, Lucan, Claudian.* Nor is the resemblance greater between the treatment of these poets. Chaucer's are scarcely discriminated figures—mere names. Dante's magical vivifying power is nowhere more conspicuous than in the lines which set before us the "four great shades" and Vergil. To ascribe an intended parallelism here is no true honour to our great countryman. It is not on passages like this, not, indeed, on the whole poem before us—lively in narrative and humorous in occasional touches as it is—that his own fame securely rests.

I turn now to Ten Brink's second and last line of proof—the "invocations" in the *Fame*. These are to Sleep (B. i.); to his own Thought (B. ii.)—both to aid him to tell his dream aright; to Apollo (B. iii.) for help to complete "this lytel last boke." The first invocation has, I feel sure, no parallel in the *Commedia*; the second only remotely resembles, if we can say it resembles at all, the assistance which Dante at the outset of the *Purgatorio* asks from the Muses. The third, however, thus far supports Ten Brink's theory that in the *Paradiso* (c. i.), Apollo is also prayed to for inspiration, "all' ultimo lavoro." If this (as is most likely) was in the professor's mind, we are grateful to him for the reference. It is quite probable that Dante's words were here before Chaucer, although the two poems proceed to develop the invocation in wholly different ways. Yet with this, I must contend, all just inference ceases. Chaucer everywhere borrows points and phrases without thereby giving reason to suspect that he is consciously framing a poem parallel to his original sources. And in the invocations (not frequent in his works), with his quick insight, he always chooses those which are germane to the matter. Such are the prayers to the Blessed Virgin of the Second Nun and the Prioress; the call upon Venus in the *Foules*, on Mars in the *Quene Ainelyda*, on Tisiphone in *Troylus*; and such, and no more, seems to me to be the invocation of Apollo in the *Fame*, whether suggested or not by the *Commedia*.

Looking lastly at the plan and character of the whole piece, Chaucer, as I have tried to prove elsewhere, was indebted for his own art to the early Italian Renaissance—to the works of Dante, Petrarch, and Boccaccio especially—in a degree only second to his debt to Mother Nature. Without this he would not, I hold, have been our Chaucer. And in a small companion piece to the *Commedia* one would naturally expect this Renaissance influence to be more or less clearly marked. Yet the rambling style, the incoherent plot, of the *Fame* is, on the contrary, purely mediaeval in the inartistic sense of the word, and in the same degree removed from the severe outline and majestic unity of the *Commedia*, and the exquisite skill and economy of words which characterise the lyrics on Laus and the *Decameron*. The verbose digression upon the nature of sound, again, is wholly unlike Dante's close-reasoned physical speculations, such as that on reflected light, or upon the origin of the soul. And it would, lastly, be difficult to find a parallel, in Italian verse of any date, to the easy and thoroughly English fluency of Chaucer's facile riding rhyme. Ten Brink speaks of this as "habitually employed" by

* Claudian is misnamed as a native of Toulouse; and it has been hence supposed that Chaucer was misled by Dante (*Purg.* xxvi. 89). This may have been so; yet the error (as pointed out by Mr. A. J. Butler in his admirable English-Italian edition of the book, 1880), is of far older date, and arises from a confusion between the poet and a rhetorician of the same name, "for which Lactantius is responsible."

Chaucer "in his pre-Italian period." But is there any such employment except in the *Boke of the Duchesse* (1369)? And even if the professor considers the translation of the *Rose* authentic, would it be accurate to speak of these two works as proving habitual use of the rhyming octosyllabic?

Ten Brink's diligent and searching erudition, his philological accuracy, his range and command over his material, are beyond my praise. His work for us, in these respects, has been invaluable. Yet, to judge by this example, which is perhaps not without analogies in his former volume, he does not seem wholly to escape that fate which too often appears to condemn the Teutonic mind to reduce subtle, erudite, but unsubstantial conclusions from admirably gathered premises. Human nature changes on its surface, not in its depth; and perhaps this modern Teutonic characteristic only renews the allegorising and mythical tendencies of earlier days under a scientific and scholarly disguise. In a sentence which I have not quoted, Ten Brink elaborately compares the *House of Fame* to a work of architecture. Taking this figure, might we not say of other German commentaries—that of Ulrici, for example, on Shakspere, or of Goethe on Byron, not to go beyond poetry—that the stones for the building have been collected with endless patience and research, the water drawn and the wood hewn; but that the palace which arises over them is sometimes only that of a Fata Morgana—beautiful, symmetrical, alluring perhaps, but not able to bear human handling, "such stuff as dreams are made of?"

To dive into the inner mind of a great poet, dead near five centuries, and unveil therein his latent and unavowed intention, is a difficult task, a perilous, even to the learning and acuteness of a Ten Brink. And if this improbable conjecture (with others, should there be such, in the volume) receives, as I have argued, little or no substantial support from fact, yet the interest of his book will not be marred, nor its value diminished, as a lasting contribution (gratefully received from one of kindred race) to the history of English Literature.

F. T. PALGRAVE.

SHAKSPERE AND MARSTON IN 1598.

London: April 29, 1889.

In relation to Shakspere's Sonnets, the most important question in several respects is that concerned with the chronology. To this question even the fascinating problems who was "Mr. W. H.," who the dark lady, and who the rival poet, are subordinate; for suggested solutions of these problems, which do not agree with the evidence of date, are obviously inadmissible. I have previously expressed the opinion that the larger portion of these poems (1-126) is to be assigned to a period of about three years—from the spring of 1598 to the spring or early summer of 1601. In addition to such proof as had been previously accumulated, recent research has given me another important piece of evidence in connexion with Sonnet 32:

"If thou survive my well-contented day,
When that churl Death my bones with dust shall
cover,
And shalt by fortune once more re-survey
These poor rude lines of thy deceased lover,
Compare them with the bettering of the time;
And though they be outstripp'd by every pen,
Reserve them for my love, not for their rhyme,
Exceeded by the height of happier men.
O then vouchsafe me but this loving thought,
'Had my friend's muse grown with this growing
age,
A dearer birth than this his love had brought,
To march in ranks of better equipage:
But since he died, and poets better prove,
Their's for their style I'll read, his for his
love.'"

According to the chronology I have suggested, this sonnet would be written in 1598, perhaps during the summer. It will be observed that Shakspeare does not assert that there were at the time poets superior to himself, but that subsequently other poets will excel him in style and versification. I would particularly direct attention, however, to the line which I have italicised. There appears some incongruity when this line is compared with that preceding. The "bringing a dearer birth" to march in better equipped ranks can scarcely seem altogether suitable. There is a remarkable combination of metaphors. But some facts in relation to a work of Marston's, published in 1598, furnish a pretty complete explanation.

In the year just named, Marston published anonymously his *Metamorphosis of Pigmalion's Image and Certaine Satyres*. He seems to have thought that the *Pigmalion's Image* and the *Satyres* needed a connecting or harmonising link, lest he should seem to change his "hew like a Camelion." He, therefore, interposed a poem, said to be "in praise of his Pigmalion," but looking back to some extent to the one poem, and forward to the others. In this interposed poem Marston speaks of his

" stanzas like odd bands
Of voluntaries and mercenaries:
Which like Soldados of our warlike age,
March rich bedight in warlike equipage:
Glittering in daubed lac'd accoutrements,
And pleasing sutes of loues habiliments."

There is no great difficulty in perceiving that we have here in all probability the source of Shakspeare's line, "To march in ranks of better equipage." The analogy is too close to be easily explained away. But, it may be said, is it not possible that Marston borrowed from Shakspeare? To this question the answer must be given, that the congruity which, as already observed, is absent in Shakspeare, is clearly to be seen in Marston. It is entirely suitable that "soldados" or soldiers should "march" richly bedecked with military accoutrements. It may be maintained, therefore, with confidence, that Marston's poem preceded Shakspeare's. But, besides, we have what Shakspeare says of "the bettering of the time," and of his being in the future "outstripp'd by every pen." In accordance with the view of Dr. Grosart (introduction to Marston's *Poems*, p. xxvi.), the *Pigmalion* owed its origin to Shakspeare's successful *Venus and Adonis*. It need not be for a moment supposed that Shakspeare really thought Marston's poem superior to his own; but it is likely enough that there were those who, for reasons of their own, would give it the preference, and who would proclaim the advent of a new poet whose "first bloomers of his Poesie" showed that he was destined to surpass Shakspeare and the rest. As Dr. Grosart points out, Marston's book seems to have gained immediate popularity. He adduces as evidence the fact that, while the *Pigmalion* was entered in the Stationers' Register on May 27, 1598, so soon after as September 8 is found the entry of Marston's *Scourge of Vilany*. Possibly, too, Shakspeare's friend, caught by the general popularity, had been eulogising the new poem as of very high promise. On this view the language of the thirty-second Sonnet presents no difficulty, while the agreement with the chronology, supported by other evidence, is complete.

THOMAS TYLER.

"HERMES BALLENIUS."

London: April 27, 1889.

Prof. Cowell's suggestion, quoted in Prof. Skeat's letter in to-day's ACADEMY, has, no doubt, solved the question of what Chaucer meant by "Hermes Ballenus." To Prof. Skeat's remarks on this subject it may be added

that Chaucer's spelling quite legitimately represents the Arabic *Balînus* (see British Museum Catalogue, Arabic MSS., p. 203), and that the latter differs only in the omission of the "A," and in the diacritic points from the strictest possible Arabic transliteration of "Apollonius." According to the Catalogue, the British Museum MS. spells the name of Balînus's native place as "Guwâna(b)," which confirms De Sacy's interpretation of "Tuaya" as Tyana. But how did Chaucer get hold of the Arabic name? The book of "Balînus" must have been quoted by some European author; perhaps, if the immediate source could be discovered, we might find in it the key to some other difficult allusions in Chaucer's poems. Is Gower's "Balamuz, iii. 45" the same name? or, if not, what does it mean? Perhaps Chaucer's "Eleanor" may turn out to be Arabic. According to Freytag, *al-Qanawwâr* would, as a cognomen, mean much the same as Grosteste, Capito, and Canmore.

H. BRADLEY.

A DANTE CRUX.

Venice: April 22, 1889.

The following suggestion, due to Signor Ferdinando Giglio, may prove of interest to students of Dante.

The line (*Inferno*, vii. 1):

"Pape satan, pape satan aleppe"

has long proved a crux to commentators. Your readers will remember how Benvenuto Cellini was reminded of it by the cry of the usher in the French court: "Paix, paix, Satan allez, paix" (Cellini ii. 27.)

Signor Giglio now advances the following interpretation, which I extract from an Italian journal:

"Pape satan, pape satan aleppe" is to be read as:

"Bab e sciatan, bab e sciatan aleb,"

which, in some form of Semitic language, means: "The gate of hell has prevailed." Pluto, in fact, in using the words put into his mouth by Dante, is giving the lie to the verse in St. Matthew xvi. 18, and asserts that the gates of hell have prevailed.

HORATIO F. BROWN.

"CHARLES THE GREAT."

New York: April 1st, 1889.

Permit me the privilege of pleading "not guilty" to the sins of omission with which Mr. Frederick Hawkins, noticing my *History of Charles the Great*, charges me in the ACADEMY of April 6. According to him, I have made "less use than is permissible and expedient of the poems relating to Charles's achievements." I do not remember having seen the canons to which he refers; but, it being my set purpose, distinctly stated in the preface, to write *history*, I thought the high authority of Ranke, Böhmer-Mühlbacher and Abel-Simson, sufficient to justify the exclusion of matter which, in Mr. Hawkins's opinion, ought to have been received. He startles me by saying that even in connexion with Roland's horn, "there is no reference to the *Chanson de Roland*," for on the page opposite to that from which he cites begins such a reference, about a page and a half in length, while Appendix K contains a translation of M. L. Gautier's admirable chronological table of the Poetical History of Charlemagne, covering two pages, and giving an array of titles sufficient to satisfy the cravings of the most insatiable appetite for poetical and legendary lore.

I likewise plead "not guilty" in the matter of the *scenici*, the name given to players in the capitularies, as is evident from the following citation (*Charles the Great*, p. 239 sq.), which

embodies all I have been able to glean on the subject:

"Such modern pastimes as the theatre and the concert, perhaps also the opera, were not unknown at the court of Charles. Traces of spectacular displays are not wanting. Angilbert was passionately fond of them, and Alcuin denounced them as sinful; a capitulum forbidding actors on pain of corporal punishment and banishment to appear on the stage in the costume of clerics, monks, or nuns, not only demonstrates the existence of theatrical performances, but shows the estimate in which players were held, the extent to which clerical influence shaped public sentiment, and that the exhibitions were not miracle plays."

"Musical diversion and exercise, and buffoonery may lurk in the *acroama* or dinner accompaniment, for the term designates anything heard with pleasure, such as jocose recitations of puns or court wits, festal or ludicrous compositions, musical and even mimic exhibitions."

J. I. MOMBERT.

APPOINTMENTS FOR NEXT WEEK.

MONDAY, May 6, 5 p.m. Royal Institution: General Monthly Meeting.

8 p.m. Society of Arts: Canto Lecture, "Heat Engines other than Steam," I., by Mr. H. Graham Harris.

8 p.m. Biblical Archaeology: "Jehovistic and Elohist Proper Names," by the Rev. A. Löwy.

8 p.m. Victoria Institute.

TUESDAY, May 7, 11.30 a.m. Art Union of London: Annual General Meeting.

3 p.m. Royal Institution: "The Italian Renaissance Painters, II., their Education," by Dr. J. P. Richter.

8 p.m. Civil Engineers: "The Treatment of Steel by Hydraulic Pressure and the Plant employed for the Purpose," by Mr. W. H. Greenwood.

8.30 p.m. Zoological: "New Indian Lepidoptera," by Col. O. Swinhoe; "A New Tree Trap-door Spider from Brazil," by the Rev. O. P. Cambridge; "The Anatomy of *Tupirus terrestris*," by Mr. F. E. Baddard; "Praepollex and Praehallux," by Prof. Bardeleben.

WEDNESDAY, May 8, 8 p.m. Society of Arts: "Origin and Manufacture of Playing Cards," by Mr. G. Cluow.

8 p.m. Geological: "The Rocks of Alderney and the Casquets," by the Rev. Edwin Hill; "Ashprington Volcanic Series of South Devon," by the late Arthur Champernowne.

8 p.m. Microscopical: "Additional Notes on the Foraminifera of the London Clay," by Messrs. C. D. Sherborn and F. Chapman; "New Peritrichous Infusoria of the Fresh-waters of the United States," by Mr. A. C. Stokes.

8 p.m. Cymrodon: "Ancient Terrace Cullivation in Wales and Elsewhere," by Mr. G. L. Gommie.

THURSDAY, May 9, 8 p.m. Royal Institution: "The Sciences of Animal Locomotion in its Relation to Design in Art," illustrated with the Zoopraxiscope, II., by Mr. Eadweard Muybridge.

8 p.m. Mathematical: "The Solution in Integers of Equations of the Form $x^2+y^2+\Delta z^2 = 0$," by Mr. S. Roberts; "The Concomitants of K-ary Quantics," by Mr. J. C. Sharp; "The Motion of an Elastic Solid Strained by Extraneous Forces," by Signor Bettini; "Cyclotomic Functions—I, the Cyclotomics belonging to the p -nomial Periods of the p th Roots of Unity, when p is a Prime Number," by Prof. Lloyd Tanner; "The Complete Elliptic Integrals, K, E, G, I," by Dr. Kleiber.

8 p.m. Electrical Engineers: "Discussion, 'Lightning, Lightning Conductors, and Lightning Protectors,'" by Prof. Oliver Lodge.

8.30 p.m. Antiquaries.

FRIDAY, May 10, 8 p.m. New Shakspeare: "A Study in 'Julius Caesar,'" by the Rev. Dr. F. C. Kolbs.

9 p.m. Royal Institution: "Optical Properties of Oxygen and Ozone," by Prof. Dewar.

SATURDAY, May 11, 3 p.m. Royal Institution: "The Origin and Development of Opera in England," with Musical Illustrations, II., by Mr. Joseph Bennett.

3 p.m. Physical: "An Electrostatic Field produced by varying Magnetic Induction," and "The Concentration of Electromagnetic Waves by Large Cylindrical Lenses," by Prof. Oliver Lodge.

3.45 p.m. Botanic: General Meeting.

* *Alc. Epp.* 116, 177 ed. Jaffé.

† "Si quis ex *scenici* vestem sacerdotalem aut monasticam, vel mulieris religiosae vel qualunque ecclesiastico statu similem indutus fuerit, corporal poenae subsistat, et exilio tradatur." *Capitul. I. V. c. 2*, apud Heineccius.

‡ *Ducange*, s. v. *acream*; sq.

SCIENCE.

The Epistles of Pliny to Trajan. With Notes and Essays. By E. J. Hardy. (Macmillan.)

MR. HARDY's edition of the correspondence of Pliny and Trajan raises once more in the most acute form the old question of the relation of commentaries to books of reference. Of course, there are commentaries, like Prof. Mayor's on Juvenal, which are themselves books of reference of the highest value; that is to say, the notes are drawn from a wide range of authorities, and bring together information which is nowhere else to be found gathered with the same completeness. But there are others, which, without claiming to add anything of importance to the standard authorities, aim at making their contents readily accessible to the students of particular Greek or Latin books. Mr. Hardy's work belongs to the latter class. He has selected a comparatively brief portion of Pliny's epistles, covering some forty pages in an ordinary text, and has poured out upon this, in a very full commentary, a mass of information on every point that arises, drawn from a somewhat narrow range of authorities. The astounding learning of Mommsen and Marquardt's *Handbuch* has so thoroughly exhausted the sources of our knowledge of Roman law and organisation under the empire that the most diligent gleaner could find little to add; and the fact that the great work still remains (not much to the credit of English scholarship) untranslated makes it a not unwelcome service to many students to render its stores more accessible. The peg which Mr. Hardy has chosen on which to hang his compilations is not ill-fitted for his purpose. He expresses a doubt himself whether the letters to Trajan will be considered the most suitable introduction to a study of Pliny's epistles. Certainly they do not give us so comprehensive a view of his many-sided literary and social activity as might be gained from a judicious selection from other books of his correspondence. For reading in schools Mr. Bernard's or Messrs. Church and Brodrribb's selections would be found more interesting. But for the student of history none are more valuable; and their style, though somewhat formal, hardly requires that they should be condemned as "litterae illitteratissimae," like some of Pliny's official notes at Rome. It is to be feared, however, that Mr. Hardy's suggestion that part of a school term might be well spent by a sixth form in mastering these letters "with all their details," is not likely to be generally acceptable. To say nothing of the difficulty of finding time for such an addition to the usual curriculum, Mr. Hardy has really left nothing for the schoolboy to do, except as a work of memory. To every letter, even the shortest and easiest, is appended a very close paraphrase, excellent in itself, but serving every purpose of a literal translation. No reference is allowed to pass unexplained; no hard word is left untranslated; geographical, biographical, and historical information is poured out with unstinting hand. The delight of the schoolboy at finding that no book of reference whatever is needed will only be tempered by bewilderment at the mass of details to be remembered. The case would be very different

if the book were to be prescribed for a university examination; and it might with great advantage be set as one of the special subjects to be "got up" for the history schools.

As to the manner in which the commentary has been put together, it must be honestly stated that great diligence has been accompanied, and not unfrequently marred, by unusual carelessness. The demon of inaccuracy has haunted Mr. Hardy, especially in dealing with proper names. "Marquadt" appears on every page as "Marquadt"; "Wilmanns" in almost any form but the right one; "Regensberg," "Rothenthurn," "Japyges," "Paetovio," and "Ahilis" occur within two or three pages. "Möriz" and "Schaeffer" are as incorrect as "Rom. Gesch." which is the form regularly used. References are frequently omitted or given inaccurately; and of simple misprints there are far more than there should be in a work so beautifully printed.

As a rule the notes are sensible and accurate, and slips in judgment are rare. There is one funny oversight on p. 132, where Mr. Hardy has taken seriously an electoral joke, and assumes the existence of a "collegium furunculorum" at Pompeii. He ought to have been consistent, and on the same authority have added a "guild of hard drinkers (*seribiri*)."
The meaning is surely plain enough, that such-and-such a candidate is supported only by pilferers and drunkards. On p. 137, "lapis gracilis" can hardly mean inferior stone, but rather "scanty," as in the parallel which Mr. Hardy himself quotes. Is there any evidence that pipes of lead were used for the main aqueducts (p. 135)? It is explicitly denied by Lanciani. By the way, in the same note "Terragona" is a *vox nihili* and "Anio Nova" a blunder. It is not clear what map of Asia Minor Mr. Hardy has used. If we are to be guided by Dr. Müller's and the latest of Kiepert's, his account of the road eastwards from Nicomedeia is very misleading, as there is no road between Gangra and Amasia, and Satala is by no means on the upper Euphrates. In any case, the list of names is as confusing as it would be to give a list of the Devonshire stations of the South-Western in discussing whether Virginia Water should be drained into the Thames. The river which runs to the north-east on p. 143 is apparently the same as that which runs to the north-west on p. 168; and "dyke" in the one note is a canal, in the other a dam. It is curious that the stream which undoubtedly in Pliny's time connected L. Sophon with the Sangarius is ignored in recent maps. Here we should have been glad of a reference to some recent authority, but none is given.

The life of Trajan, in which Mr. Hardy has followed the excellent authority of Dierauer and De la Berge, and that of Pliny, on which he has the guidance of Mommsen, will be useful to many students, though much of the former has little to do with the subject-matter of the book. The Appendix, in which he argues against Bishop Lightfoot, that during the whole of the first century the Christians were regarded only as a sect of the Jews, and therefore shared whatever measure of toleration was accorded to the latter, deals with a question of great interest. Mr. Hardy's view assumes that Tacitus and Suetonius "injected into the incidents of

the reign of Nero the language and experience that belong to the age of Trajan"—an assumption that may be justified, if the other evidence forces it upon us, but which ought not to be lightly made. That Josephus, Seneca, and the elder Pliny are silent upon the Christians is a fact the significance of which largely depends upon the question how far they would naturally have had occasion to mention them. He also declares it to be quite improbable that Poppaea understood the distinction between Jews and Christians, or could have made Nero understand it too. But why so, seeing that the test employed later on could have been so readily applied? The Jews would have been ready to blaspheme Christ: nothing would have induced the Christians to do so.

The most important independent contribution made by Mr. Hardy to the criticism of these Epistles is his happy discovery of a Bodleian MS., which seems to take us nearer to the lost Paris MS. than any source now accessible. The value of this he demonstrated in the *Journal of Philology*, and the restatement of his theory in the Introduction necessarily loses from compression; but he may be said to have fairly made out his case. Unfortunately, where the text of these Epistles is corrupt, it does not admit of easy correction; and recent emendations have given us only a choice of violent remedies. Of four of Mr. Hardy's contributions, referred to on p. 72, two are incorrectly quoted; the other two are not attractive for simplicity; and a fifth (Ep. 23) is also somewhat violent.

It is hard to see what led Mr. Hardy to say on p. 32 that Scaevola (Cicero, *De Orat.* i. 17) and C. Rabirius Postumus were impeached "de pecuniis repetundis," or to refer to Suet. *Caes.* 55 for the trial of T. Albucius, and to *pro Cluent.* 47 for that of Terentius Varro. His notes must have got into strange confusion here. It is also an odd way of putting it, on p. 56, that Glabrio was accused of fighting with wild beasts, since he did this at the emperor's bidding.

A. S. WILKINS.

CORRESPONDENCE.

THE ETRUSCAN TITLE "MARUNUX."

Barton-on-Humber: April 9, 1889.

One of the most important Et. official titles is *Marunux*, as Corssen, Pauli, and Sayce, no doubt rightly, read the word. Deecke (*Et. Fors. und Stud.*, ii. 42) reads *marunu*, regarding the *x* as *que* ("and"), and renders *marunux spurana* "und *curator publicus*." Corssen, Prof. Sayce agreeing, translates *marunux* by "procurator." Etruria was governed by "priestly nobles" (Dennis), and thus functions religious and civil could be combined in the same person. Hence, in the inscriptions, it appears, in various cases, that the same man filled two important offices—i.e., *zilax* and *marunux*. The title *zilax* is, I think, preserved by Vergil, whose Tuscans, being supposed to be Lydians, are made to aid their Trojan neighbours. His third Tuscan chieftain is

"Ille hominum divumque interpres *Asylas*
Cui pecudum fibrae, coeli cui sidera parent,
Et lingue volvrum, et praesagi fulminis ignes."

Ad. x. 175-7.

A-sylas, "the *Zilax*," is thus a priestly or augural warrior; not so the *Marunux*. General terms in one language often become proper names to writers in another, e.g., Plato's "Er

(i.e., "Man"), the Armenian." The "voyelle prosthétique" is not unusual in classical transcriptions of foreign names, e.g., Eg. *Teta*, Gk. *A-thóthis*, *O-thvés*; Eg. *Pepi*, Gk. *A-pappos*, &c. The principal inscriptions containing the title

The principal inscriptions containing the title marunux are:

Feb. 2053: *arnθ aleθnas ar* *clan ril*
Arungs Alethnas of-Arun's son, aged (lit.
xxxi) *elenar sal arec acanana*
"of-age") 33, children three had by-Acanana
(vide the ACADEMY of January 14, 1888, p. 29).
silo MARUNUχva tenas.

As Zilax & Magistrate he served

Va. "And." In Et. at times, as in Ak. and other connected languages very generally, " $m = v$ " (Müller-Deecke, *Der Etrusker*, ii. 425). Va = Finnic *ja*, Turkic *ve*, Samoied *wa*, Tungusic *wa*-l, Ak. *va*, *ua*, Ostiak *me-t*, Mag. *me-g*, and the Et. variant " m [for *ma*], *-em*, *-um*, *'und'*" (Deecke. Pauli calls it "the on-hanging *-m*; *vide* R. B. jun., "The Et. Ins. of Lemnos," in *Proceedings Soc. Bib. Arch.*, May 1888, p. 358) *Cf.* the forms *rexu-va* and *esu-va* in the Foiano Bowl Ins. (Gram. 912 bis).

Tenbus and *tenu*, according to Pauli, = "administravit." Pauli's knowledge of the inscriptions, which he considers only internally, is so profound that his opinion respecting the meaning of a word is entitled to the greatest weight.

Feb. 2057: *av[le ale]θəas [a]rnθil clə[n]θənx-*
Auius Alethnas ot-Arnu son and-of-
vihue *rufvſil zilax[nue] . . . M A R U N U X v a . . .*
Tanaquil Rufl was-a-Zilax and-as-Magistrate
tem-
per-
and

0 final is a loan-word, Lat. *que* (vide ACADEMY, March 10, 1888, p. 174). *Zilaxnuc* = "magistratum gessit" (Deecke). *Marunu* (vide *sup.*) = "nomen magistratus" (*ibid.*).

Feb. 2070: *arnō xureles larōl elan ram-*
Aruna Churches of-Larōl-on (&) of-Ram
das nevtneil zile . . . amce . . . MARUNUX . .
tha Nevtnei a-Zilax was. As-Magistrate
tenu avilis mxi semp iJXls
he-served; ol-year first 90th (= "aged 91")
lupu
he-died.

Clan, rendered "filius" in a bilingual, is connected with the Turko-Tataric root *ok*, *og*, "boy"; *vigur okul*, *Tchagatai ogul*, *oul*, "boy"; *Yakute ogo*, "child"; *Osmanli oglu*, "son", *oglan*, *oul*, "boy." "Die Wortbedeutung von *ogul*, *ogulan*, *oglan*, *olan*, ist daher Sprosse, Spößling, alias Kind" (Vámbéry, *Etymol. Wörter, der Turko-Tat. Sprachen*, 47).

Gam. 740: [a]-θnas a v zifX
 Alethnas Aulus of-Vel (son): as-Zilas;
 MARUNUXva te[θnas] [su]rθz
 and-Magistrate he-served 10-times (vide ACADEMY
 February 9, 1889, p. 97).

In Fab. 2033 bis. E. b we find the contracted form *marnux*.

In Et. words for classes of persons frequently end in *ac*, *ax*, *x*, e.g., *frunt-ac*, "fulgoriator"; *zil-ax*, *Rum-ax*, "a Roman"; *Velz-n-ax*, "Volcanic"; and, I would add, *Zeriu-n-ax*, "Tyrian" (vide "Et. Ins. Lem.", *utsup*, p. 324). "A" in "Ethnicis," observes Deecke; but the principle is somewhat wider than this, and may be illustrated as follows: In Magyar, we find plural endings *ak*, *uk*; in Basque, the plural suffix *k*; and the suffix *ik*, "the plural *k* preceded by *i* to which *ha*, has been assigned an indefinite meaning. . . . *Ik* is thus the characteristic suffix of the indefinite plural, and is originally a plural form" (Van Eys, *The Basque Lang.* 13). This is exactly the force of the Et. *ax*, *ux*. The terminations *-nax*, *-nuix*, = *-nu* ("of," "belonging to") + *ax*, *ux*. So *marunux* = *maru-na-ux* an indefinite plural, meaning the class of men so called.

Having thus detached the compound suffix *-nux*, we are left with the original word *Maru*, which appears in the name of the poet P. Vergilius *Maro*, born in the town named after the

Et. divinity *Mantus*. The Magyar *b*, a letter unused in Et., often reappears as *m* in the connected languages, e.g., Mag. *bogýó*, Finnic *marja*, Lapp *muurge*, "baccá" (vide Budenz, *Mugyar-Ugor Ūs. Szótár*, 457 *et seq.*); and Budenz equates the Mag. *bi-zo* (*mi-zo*) with the Mordvin *ma-ksi*, &c. From the Mag-root *bir*, "to be strong," &c., come *biró*, "possessor, dominus, judex, praefectus," *biró-dalom*, "potestas, imperium," &c. The root in Zyrianian and Vogul passes into the form *ver*, which in the Turkico-Tataric dialects reappears as *bar*, *var* (vide Vámbéry, *Etymol.* 198), "to be able," &c., and is connected with the Ak. *form bar*, *par*, which has many meanings, and signifies primarily "to divide." Other variants are the Yakute *bari*, the Ostiak-Samoied *par*, *pare*, the Kasmassin *bar*, &c.

As the Magyar *bi-zo* = the Mordvin *ma-ksi*, so the Mag. BI-RO ("praefectus") = the Et. MA-RU, and the word reappears in the Basque *buru-zaghitiko*, "magisterial"; *buru-zaghi*, "magisterially." ROBT. BROWN, JUN.

ROBT. BROWN, JUN.

SCIENCE NOTES.

The Uses of Plants, by Prof. G. S. Boulger, a Manual of Economic Botany, having special references to vegetable products introduced during the last fifty years, will be published next week by Messrs. Roper & Drowley. It gives a concise enumeration, with a systematic index, of all vegetable substances in use in England as food, *materia medica*, oils, gums, rubbers, dyeing, tanning and paper-making materials, fibres, timber, &c., both home-grown and imported, together with short essays on the recent progress of vegetable technology in its various branches.

THE *Journal* of the Anthropological Institute for May contains a diversified collection of papers relating to the scientific study of man. Mr. F. Galton deals with the importance of studying variety in the individuals of a group—a subject rather slighted by many observers; Mr. E. H. Man publishes the first of a series of papers on the Nicobarese; Mr. A. W. Howitt, of Gippsland, describes the message-sticks used in Australia, and sometimes known, rather inaccurately, as "blackfellows' letters"; Dr. Codrington explains the regulative relations to marriage and to property in Melanesia; Mr. T. W. Shore, of the Hartley Institution, discusses the distribution of the old British population of Hampshire; and Miss Buckland describes some megalithic remains in the Isle of Man.

PHILOLOGY NOTES.

WE have received the *Proceedings* of the last meeting of the American Oriental Society, held at Philadelphia on October 31 and November 1, 1888. In the course of the business reference was made to a collection of about 400 cuneiform tablets, recently acquired by the university of Pennsylvania—which, it would seem, devotes more attention to Assyriological matters than other American colleges, *teste* the archaeological expedition of last winter; and a committee was appointed to take in hand the cataloguing of all Oriental MSS. in the United States. Abstracts then follow—some of them very full of the papers read at the meeting, of which we have space to mention only a few. Prof. Morris Yastrow gave an account of the philological library of the late Friedrich August Pott, numbering over 4000 volumes, which has been acquired by the university of Pennsylvania, as Bopp's by Cornell, Scherer's by Syracuse, and Bluntschli's by Johns Hopkins. Prof. Whitney, of Yale, submitted a searching criticism of the second volume of Eggeling's

translation of the *Catapatha-Brahmana*. Prof. Allan Marquand, of Princeton, drew attention to the proto-Doric character of certain rock-hewn tombs in Paphlagonia. Mr. W. W. Rockhill, of Peking, described in detail some curious Lamaist ceremonies. Prof. Isaac H. Hall, of New York, described and gave an analysis of two *Peshito MSS.* which have recently found a home in the United States, through the intervention of the American missionaries in Asia Minor: (1) The four Gospels, divided for liturgical use; and (2) the New Testament, together with an appendix containing a tradition respecting the lives of the Apostles and of the seventy disciples, which seems to be unique, through resembling two treatises mentioned in Wright's British Museum Catalogue. This is printed at length in the original Syriac, with a translation. Prof. John A. Paine, of Tarrytown, identifies the eclipse of the moon recorded in a Babylonian tablet, published by Mr. Pinches in the August number of the *Babylonian and Oriental Record*, with an historical eclipse mentioned by Ptolemy, which has served as a starting-point in ancient chronology for determining the date of the Captivity. Dr. Cyrus Adler, of Johns Hopkins, reported on the progress made in compiling a biography and complete edition of the works of Edward Hincks, the Irish cuneiform scholar. Prof. Max Müller has offered a number of Hincks's letters, containing grammatical observations on Assyrian, and Prof. Sayce his interleaved and annotated copy of Oppert's *Grammaire Assyrienne*; while Hincks's daughters have been able very largely to augment the catalogue of his Assyriological papers.

MR. T. G. BJOCKMAN, of Wexiö, has brought out (Stockholm) a very full Swedish-English Dictionary of 1360 pages in two double-columned octavos. His classification of meanings, and his collection of phrases, are very numerous. The work is a practical and useful one.

MEETINGS OF SOCIETIES.

NEW SHAKSPERE SOCIETY.—(Friday, April 12.)

Dr. FURNIVALL in the chair.—Mr. W. Poel read a paper on "The Stage Arrangement of 'Romeo and Juliet.'" Mr. Poel held Shakespere's method of dramatic composition to be this: to construct a play so that it might be acted from beginning to end without interruption, and to have in it all that the taste of the day needed in the way of comic interlude and music. Unity of fable and unity of action were what he aimed at; and to avoid the introduction of impromptu dialogue into his plays he wrote his own interludes, and made them part and parcel of the play. He wished to satisfy his audience and himself at the same time; and it was only the greatness of his dramatic genius that enabled him to succeed where others failed, and to write plays that are as actable to-day as they were when written. His plays may, therefore, truly be called, as they were in his day, stage poems, having a beginning, a middle, and an end, but unmarked by any pause in the action from the opening to the closing lines of the play. It was a means to this end that Shakespere utilised the double plots so often to be found in his plays. It enabled him to continue uninterruptedly the movement of his play. The characters in each plot appear on the stage in alternate scenes, with every now and then a full scene, in which all the characters appear in contact with each other. Ben Jonson disliked this method of dramatic construction, as being opposed to the rules of the classic drama. He ridiculed Shakespere's use of short scenes and his fondness for bringing the characters on to the stage in pairs. Ben Jonson nevertheless, found it necessary to conform to the requirements of the day, as is shown in his first two comedies, written to be acted without pause from beginning to end. But la'er on, he adopted the Terentian method of construction—that of

dividing the plays into acts, and making each act a complete episode in itself. That his method was an innovation on the Elizabethan stage may be gathered from his dedication, prefixed to the play of "The Fox," in which, speaking of plays, he says: "Wherein I have laboured much for their instruction and amendment to reduce not only the ancient forms but maners of the scene," &c. With regard to the difficulty of acting Shakspere's plays in two hours and a half, Mr. Poel thought that a solution of the question could best be found in studying the manner of acting in Shakspere's time. He held that with efficient elocution and the absence of all delay between scenes and acts the Elizabethan actors would have got through half of the play before the Victorian actors could cover a third. "Oh, the times when my tongue have ranne as fast upon the scene as a Windebanker pen over the ocean" is the stage-players complaint in 1641, after the closing of the theatres. Mr. Poel held that no stage arrangement of "Romeo and Juliet" was consistent with Shakspere's intentions that did not give prominence to the hatred of the two houses, as indicated in the prologue, and retain intact the three big crowd scenes, the one at the opening of the play, the second in the middle, and the third at the end. To represent only the love episode was to make the tragedy less suggestive and far less dramatic; and to open the play, as was now the practice on the stage, with the quarrel of the two houses, and not show the reconciliation at the end was, in Mr. Poel's opinion, a more unintelligible proceeding than that of omitting the crowd scenes altogether, as was done in the time of Garrick. Mr. Poel could not agree with Mr. Irving, in his preface to the "Irving Shakspere," that the manner of representing Shakspere's plays must be dictated by the public taste of the day. On the contrary, he would suggest that Shakspere's plays be protected from misrepresentation arising out of the fashion of the day. If a theatre existed for the performance of Shakspere's plays in all the simplicity and with all the rapidity with which they were acted in his time, it would put a stop to the endless experiments, mutilations, and profitless discussions that each revival of his plays necessitates. To see a play in action was not the same thing as reading a play. As Mr. R. L. Stevenson said: "In reading a play we are all apt to miss the proper point of view; to read a play is 'a knack, the fruit of much knowledge and some imagination, comparable to that of reading a score.' If, therefore, every time Shakspere was acted it was necessary to omit one-third of the play, it would be as likely that the wrong scenes for representation should be chosen as the right ones; but were the entire play acted occasionally the author's point of view could not fail to declare itself. Mr. Poel attributed to the despotism of the actor on the English stage the mutilation of Shakspere's plays in their dramatic representation. The English public was sufficiently indifferent to the welfare of dramatic art in their own country to allow its leading actors to be their own stage-managers and often their own authors. As a consequence, there were no English plays worthy of the name of plays, and no stage-managers competent to protect the interests of authors; for the actor who could look at a play from any other point of view than in relation to the prominence of his own part in it had not yet been found. Mr. Poel held the stage version of "Romeo and Juliet" submitted to the public under the patronage of Mr. Henry Irving to be disappointing, because he believed the proper point of view from which to represent the story had been missed. He had tried to show what was the proper point of view, and perhaps he, too, had failed. Of all arts, that of the drama was the most difficult, and the most open to criticism; and Shakspere's plays being the property of everyone, everyone undertook to judge of them. The paper was followed by a discussion.

CLIFTON SHAKSPERE SOCIETY.—(Saturday, April 13.)

W. C. H. Cross, Esq., president, in the chair.—The Rev. H. P. Stokes sent a paper on "The Registration and Publication of 'Hamlet,'" saying that a compact statement of the facts is not only interesting in itself, but throws light upon

various questions—such as the existence of an older drama; the connexion of Shakspere with such older play; the successive revisions of the tragedy; the relationship between author and publisher; the customs of printers and booksellers, and then pointing out that the Roberts entry in 1602 was not followed by publication, that the 1603 edition had no printer's name, that Roberts printed the 1604 and 1605 editions, both of which Ling published without the aid of Trundell, who had been associated with him in bringing out the 1603 edition, of which Roberts may have been the anonymous printer, although the copyright in 1607 was the property of Ling, who then transferred it to Smythick, who published an edition in 1611, and an undated edition which has been assigned to 1607, but which it seems more likely belongs to 1631, having been printed by W. S., whom Smythick employed in that year for his editions of "Love's Labour's Lost" and "Romeo and Juliet." When Thomas Cotes printed the 1632 folio he did not give Smythick's name in connexion with it, although the latter held the copyright of "Hamlet" to his death in 1642. Probably this is to be explained by the fact that in 1630 the copyright of the "History of Hamblett," mentioned among Shakspere's plays in 1626, had been transferred to Richard Cotes by those who had received it from the widow of Thomas Pavier. Mr. Halliwell-Phillipps thought that this was the prose-narrative. But it is more likely that it was either the old play or Shakspere's first sketch, and that Cotes' family, having possession of the copyright of a Hamlet drama, felt themselves independent of Smythick's rights.—Miss Louisa Mary Davies, in a paper called "On the War Pa'h," reviewing *The Upshot of 'Hamlet'* by Arthur Gigadib, said of all profane writers not distinctly controversial it has been the fate of Shakspere—a most unlikely man for it—to be the most prolific occasion of unanimous wordy warfare, and "Hamlet" is the Belgium of Shakspelian criticism, for here armies of various nationalities meet to try literary conclusions, and these combatants are, as a rule, reverent admirers of the glorious intellect and lovable personality of the poet. Yet every now and then in these later days a lightly-armed iconoclast strolls jauntily into the battlefield to count the broken bones and astonish the wounded with a playful display of catapult practice. Mr. Gigadib, familiar to us as the silent, abstracted recipient of Bishop Blougram's confidential "Apology," is perhaps one of the most sanguine members of this light infantry corps; for he is convinced that the development of criticism as he understands it is inevitable. And his business is to bring a scientific, in opposition to a sympathetic, or, as he suggests, an idolatrous, method of criticism to bear on the tragedy of "Hamlet." It cannot, however, vex our spirits to admit with this butterfly warrior that once more the framework of a play is not Shakspere's own. It is rather too much, though, to ask us to believe that Shakspere put together the various elements in the play, borrowed and original, with as little regard as possible to fitness, consistency, or probability. As the only alternative to such a theory, this critic tell us we must believe that "the poet had a complete and consistent scheme; a fully rounded conception of every character and career singly, and of the relations of all to each other and to all the incidents." But must one be either a Schlegel or a Gigadib? We are not to be allowed to consider the inconsistencies of Hamlet capable of explanation on the hypothesis that he was a perfectly original character, and so intended, for "an original character-conception is a chimera." To an ordinary mind it seems unreasonable to compel an author to present a portraiture of an absolutely consistent being. Such a creature in flesh and blood would be a *tusus naturae* of the most exasperating kind; and why he should be such a *deideratum* on paper, or on the stage, is a little incomprehensible. Gigadib is delighted with Poe's remarks about the whims, the vacillations, and the indolences of Shakspere. But surely we have heard about these over and over again. In the crucible of analysis, amateur and professional, in which Shakspere's poetry is daily melted down, is it possible that a flaw could remain undetected? Hidden beauties may perhaps reward the search of future genera-

tions; but the poet's faults, such as they are, are worn on his sleeve, that every casual daw may peck at them as he passes. Mr. Gigadib would have us believe that, through hurry and copying, Shakspere frequently failed to conceive a character or a career as a whole. This carelessness is to be explained by the poet's pessimism—reproduced in the character of Hamlet—which led him to consider everything, life included, worthless, and thus he was "either constitutionally averse to calculating labour or convinced that it was not worth while to bestow much constructive pains on his work." And it is to this that Mr. Gigadib would reduce the play that has exercised a subtle fascination over everyone who has read it or seen it acted, and in which we all, except this destructive critic, find plenty that is written in deadly earnest enough. We may, therefore, with confidence consider that the day is far off when a so-called scientific criticism will reveal Shakspere as an indolent, vacillating, pessimistic genius and a snapper-up of unconsidered trifles.—Dr. P. Watson Williams read a paper entitled, "Was Hamlet mad?" in which he took exception to the views of Dr. Brinsley Nicholson (*New Shakspere Society's Transactions*, 1880-5, Part II.), who considered that Hamlet's character is that of a madman. This play, in the characters of Ophelia and Hamlet, gives us Shakspere's delineation of real and feigned madness. Hamlet is merely a weak, irresolute cynic, weary of the world, whom the revelations of the ghost made hysterical. The coarseness of his expressions to Ophelia must not be judged from the point of view of to-day. If his self-accusation of madness made to Laertes is to be brought forward as evidence of insanity, his repudiation of madness in the scene with his mother must be put on the other side. The Shakspelian view of the matter is settled by the words given to Hamlet:

"Bring me to the test,
And I the matter will re-word; which madness
Would gambol from."

Hamlet could stand this test, but not Ophelia—The secretary read an anonymous paper on "The Elocution of the Society's reading of 'Hamlet,'" which consisted almost entirely of Shakspere's phrases applied to the merits or defects of the individual readers.

FINE ART.

Art in the Modern State. By Lady Dilke. (Chapman & Hall.)

UNDER a somewhat misleading title Lady Dilke has supplied, in her latest work, a series of chapters on the system of artistic organisation and artistic training in France during the *Grand Siècle*, which are compiled with an enthusiastic industry such as all who are acquainted with her *Renaissance in France* and her *Claude Lorrain* will be well prepared for. The title, too, is only misleading until the scope and intention of the book have revealed themselves to the reader. It then soon becomes apparent that the author aims chiefly at exhibiting the circumstances under which, for the first time, a sovereign state assumed to control and to develop in a given direction the artistic resources of its people, moulding these in accordance with its own views and wants, and converting into an absolute monarchy what had been a series of oligarchical republics which even the Renaissance, with its strong tendency towards absolute freedom of literary and artistic development, had not altogether succeeded in upsetting.

After a couple of introductory chapters, the first of which contains bold and sometimes happy generalisations on the subject of the internal and external policy of Richelieu,

while in the second are indicated the general lines of the politico-economical system of Colbert, and the unflinching despotism by which he made the industry, the art, and the literature of France the main instruments in the glorification of Louis XIV., we are launched with somewhat disconcerting suddenness on a sea of detailed facts, loosely strung together, such as the author especially loves. The rise and organisation of the Academies of Architecture and Painting, the decline of the old *maitresses* or guilds, the vicissitudes of the Academical School, the supreme power gradually attained by Lebrun in all matters appertaining both to fine art proper and to industrial art, are in turn ably recorded according to the most modern and approved French authorities. The system according to which, in a work of such limited proportions as is the present treatise, the development of each artistic corporation and group of artists under the supervision of the all-potent minister, and the chosen delegates of that minister, is given in a separate chapter is, however, open to the objection that a considerable amount of repetition becomes inevitable. The same, or practically the same, facts are many times repeated; and especially is this the case in the chapters which deal with the wars waged between the Academies and the *maitresses*, and in those which describe the relations of the all-powerful and omnipresent Lebrun with the army of painters, sculptors, architects, and decorative artists, whom he employed and absolutely controlled on behalf of the king and his ministers.

In the section on the Royal Academy of Architecture an interesting account is furnished of the metamorphoses undergone by the Louvre of Pierre Lescot, as it was successively completed, altered, and adapted by Lemercier, by Le Vau, and finally by Claude Perrault—the doctor and amateur architect, against whom the outcry was as loud as it is in our own day against a certain legal luminary, whose *trop de zèle* as a restorer has called down upon him year after year all the thunder-bolts of the Institute. It was of Perrault that his rivals said: "Architecture must be very ill, since she is to be put into the doctor's hands." We think Lady Dilke's criticism of the doctor's famous colonnade somewhat unduly severe; since, if it is undoubtedly marred by many of the technical faults which she points out, it has, on the other hand, a certain decorative appropriateness and grandeur which cannot be denied. The details—derived, no doubt, from De Chantelou's journal, recently reprinted in the *Gazette des Beaux Arts*—of Bernini's journey to France, on the request addressed to him on behalf of King Louis to provide plans for the termination of the Louvre, are also highly diverting. The incompetence of the famous *capo-scuola* of Roman sculpture as a practical architect was then most conspicuously exhibited; and those who, whether by intrigue or otherwise, succeeded in politely bowing out their illustrious guest—his pockets well filled with French gold but his plans quietly shelved—must be deemed the benefactors of Paris, and, indeed, of the whole world, which, in matters artistic, still converges thither.

The history of the Royal Academy of Paint-

ing, in its beginnings, is a history of the battle which raged between the Academy on the one hand and the ancient guilds on the other; in which the latter, from having been the oppressors of individual artists seeking to extricate themselves from their meshes, became the oppressed of the corporate body into which royal authority had moulded these very individuals. Lady Dilke has forcibly described the unique position occupied by Lebrun as the artistic power which constituted in itself the quintessence of the so-called style of Louis XIV., and which, indeed, gave definitive shape to that manner not only in monumental and decorative painting proper, but in all branches of architecture, sculpture, and even industrial art. In such a well-ordered system—in which taste, standpoint, and technical method were alike subordinated to the central authority—there was indeed little room for the permanent employment of the few first-rate and independent talents of the century. This is, perhaps, the reason why the solemn yet happy dreamer, Claude Lorrain, and the genuine interpreter of classic art, Poussin, preferred exile in the land of their adoption; and why a provincial career was the fate of the brilliant and passionate Pierre Puget—truest to nature and least mannered among the sculptors of the Bernini school, to which he avowedly belonged, and capable, too, of decorative works of a far higher class than the skilful artists of the Versailles school who so willingly gave shape to the conceptions of their master.

While we agree, in the main, with the estimate formed by the author of the scope and aims of the art to which the Grand Monarque gave his name, and with her chief contention that it owed its technical capacity, its brilliant but unstimulating conventionality, and its unerring certainty in the attainment of a dead level of frigid excellence, to the strict and quasi-political system of organisation invented and perfected by Colbert, we cannot but think that she underestimates the natural tendency of the art of the time to settle itself into definite and generalised types, in which the absence of initiative and of genuine inspiration should be replaced by a respectable formula. The freedom of conception, the individuality, the power of natural development, which were among the essential qualities of the Renaissance, had long before degenerated in France, as elsewhere, into a fantastic emptiness and an unbridled mannerism, after which the well-ordered, if over-profuse, splendour of the seventeenth century came as a striking, but not an unnatural, step onwards. We have seen later on in the history of French art that—even before the political cataclysms of the Revolution—the hard pseudo-classicalities of David were beginning to eclipse the *mignardises* of the eighteenth century. In like fashion, still later on, in Germany, the false intellectualities of Cornelius, and the equally false, if more artistic, sentimentalities of Overbeck, came as a necessary reaction after the tasteless excesses of the so-called *Zopfperiode*. On the other hand, it must be owned that an art of well-ordered emptiness and ceremonial pomp has often accompanied and illustrated an age of vast conquest and systematised centralisation. Of this the majestic, but frozen, conventionalities of the school of sculpture which marked the

nineteenth Egyptian dynasty, and especially the reign of Sesostris, are a striking example; while for another, not less remarkable, we need look no farther than the splendid Graeco-Roman conventionalities which so appropriately distinguish the Augustan age.

Incidentally, at the close of the section on "Le Brun and the Decorators of Versailles," Lady Dilke draws a parallel between the art of the seventeenth and eighteenth centuries in France which affords evidence of a narrowness of appreciation not shown in any other portion of her work. There is, indeed, here a certain failure to distinguish the real aims and standpoint of much of the better art of the latter time. If there is, in a certain sense, a descent from the restrained and conventional splendour of the seventeenth century to the unbridled vivacity and the joyous optimism of the eighteenth—or, to use the author's own words, "to those charming littlenesses, prettinesses, emptinesses which make up the glorified upholstery of Boucher, of Baudouin, of Fragonard"—there is, on the other hand, the return from an art which feeds on itself, and looks on nature only through its own spectacles, to one which consults nature at first hand, and, indeed, revels in the display of that very individuality the lack of which Lady Dilke so justly deplores in the work of the seventeenth century. Where in that period is to be found an equivalent for the genuine poetic fervour and the true imagination of a Watteau? Where an approach to the perfect truth and simplicity with which Chardin has studied the bourgeois life of his time? Where in the preceding century shall we find anything to equal the penetrative appreciation of a human individuality shown by Maurice Quentin La Tour, or by the incomparable Houdon, in his presentations of a Voltaire, a Rousseau, a Diderot, a Robespierre? Without looking even as high as this, what genuine and sympathetic observation of contemporary manners do we find in the productions of Gabriel and Augustin de St. Aubin, of Moreau le Jeune, and, at the very end of the century, in those of Debucourt! The mere frivolities, which belong even more to the outward style in matters appertaining to decoration than to the essential artistic standpoint of the eighteenth century, should not blind us to its freshness and originality or to the many serious qualities which it possesses.

Much valuable material is condensed in *Art in a Modern State*; and it deals with a phase in French art history which is, perhaps, less well known than any other to English readers. It is well that at a period when at home the cry is very justly for more organisation, for further control by the state of corporate bodies artistic, and for further academic training, the results of such state control in a former typical instance should be placed before the general public, so that the vices as well as the great and undoubted merits of the system perfected in France—and there now much rebelled against—be made clear. For this reason we hope that Lady Dilke may see fit somewhat to enlarge the scope of her work, and by re-arranging and condensing many not obviously necessary or interesting details, as well as by adding fresh material from the store which she evidently has at command, to increase its

usefulness and its powers of attraction, not only for students, but for a wider circle of readers.

CLAUDE PHILLIPS.

THE ROYAL SOCIETY OF PAINTERS
IN WATER-COLOURS.

It is but a poor show the society has for us this summer. Neither the old nor the new members have done anything to distinguish themselves; and there is a great deal of tired and indifferent work, much even to which these neutral terms would be complimentary. The society has many still vigorous veterans, but others are falling off; and it has not always been happy in the choice of new members, especially figure painters. The last acquisition—Mr. Bulleid—can make pretty designs of the Tadema kind, but his colour is distressing to the eyes; nor have some stronger men, like Mr. Glindoni and Mr. Wainwright, done much to sustain their reputations since they became associates. The latter's "The Serving Brother" (168) is painted with great breadth and power—in this respect the best of the figure subjects here; but it is coarse and uninteresting. While in "The Substitute" (148) Mr. Glindoni wastes a good deal of clever drawing and ingenious labour on a scene of which the humour is forced and the colours inharmonious. Of Mr. Crane's designs it is difficult to say which is the worse—his "Flora" without shoulders or his "Pegasus" without a forehead; and those who remember Mr. Albert Moore at his best can only regret that his "Face in the Audience" (5) was ever shown in public. But it is sorry work chronicling failures, especially of men who have done charming work, and may do it again; and it is not much more inspiriting to describe what is not above dull respectability. So, leaving alone the bulk of this exhibition, we will name a few drawings which we were glad to see, and should be glad to see again.

One of these is Mr. Alfred Hunt's drawing of Windsor, taken from a new point of view, the best part of which is not however the Castle, but the banks of the river, with its trees and boats and red-roofed cottages reflected in the smooth tide, glowing and warm in the afternoon sun. It is full of rich and subtle colour—of colour pitched in the highest key, beautiful often in passages, but often perverse and inharmonious. Mr. Albert Goodwin sends several examples, conceived and executed in his purely personal style. The distance of the "Pisa" (246) and the sky of the "Stans, near Lucerne" (270), are delightful, and there is an elegance about nearly all his drawings which is rare to find, and is sure to attract those who do not require robustness as an essential of art, and are not discouraged by obvious artifice. More thoroughly in tune, and truer to nature, are the drawings of Mr. J. W. North; but he is content with a little piece of English wood or field, with the warm grey mystery of innumerable twigs, setting off the blossom of spring and the yellow-green of spongy grass. "The little Meadow by the Brook in the Wood" (13) is quite perfect in its way. Not so unique, but wider in range of feeling, are the always refined drawings of Mr. Matthew Hale. This year he gives us a new view of Venice (45), evidently fresh and personal, but it is a little hard and crude; and, although we are glad we have seen it, we should prefer to possess his "An Evening in Autumn" (32), or either of his other drawings, even the modest little "Fishing Boats leaving Falmouth Harbour" (123). For power of strong execution, Mr. Henry Moore's "A Breezy Morning" (128) is astonishing. It has all the force—perhaps more than the *luminous* force—of oil

painting, and looks almost as out of place among its delicate and fragile surroundings as a bull in a china shop. But it is very fine, and more worthy of a place of honour than Mr. Tom Lloyd's glaring green sea and lather of light (26), which eclipses Mr. Hunt's "Windsor," unkindly hung next to it. On the whole, the honours of the exhibition are with the veterans—with Sir John Gilbert, who sends two drawings of unabated vigour, fine in composition, bold and free in execution, and full of colour, which, if not of the finest quality, is always in perfect keeping; with Mr. George Fripp, whose sunny scenes of quiet, if subdued in tint and conventional in execution, are full of fine feeling and quite masterly in their way; with Mr. Callow, whose picturesque street-scenes in old towns abroad have the style and colour we miss in younger work; with Mr. Arthur Glennie, whose colour is the brightest and purest, perhaps, of any here; with Mr. Carl Haag, whose drawing, if not so ambitious as that of Mr. Charles Robertson, or so fine in quality of colour as some parts of Mr. Wallis's, is a better picture than either. These artists follow the noble traditions of the old English school of water-colours; and, though we have, perhaps, learnt some things of more recent years—to paint the sea, for instance, like Mr. Henry Moore; and London, like Mr. Herbert Marshall—their places will not be filled. We must be thankful at least for such young, fresh, and sincere painters as Mr. Robert Allan and Mr. George Clausen, whose drawings supply most of what there is of promise in this exhibition.

COSMO MONKHOUSE.

LETTER FROM EGYPT.

Cairo: April 11, 1889.

My voyage down the Nile has not been a very fruitful one, as I have been a prisoner to the dahabiah during the greater part of it. Just after we had quitted Assuân, I had the misfortune to be bitten on the ankle by a snake; and as my assailant was the *cerastes*, the most venomous of Egyptian serpents, I was obliged to cauterise the bite so severely as to render myself a cripple for the rest of the voyage. Snake bites in Egypt are exceedingly rare, especially during the winter months, and neither visitors nor natives accordingly take any precautions against the possibility of their occurrence.

In the island of Elephantine the *sebakh*-diggers have been busy at work in the mounds of the old city which once stood there. They have lately laid bare the surfaces of two boulders of granite against which brick houses had been built in the Greek or Roman age. On one of the rocks they have brought to light a hieroglyphic inscription relating to the *ka* or double of a certain Ameni, and on another rock the cartouche of Amenôphis I., a memorial, it may be, of his campaign against Ethiopia. Owing to the lowness of the Nile this year, a good many granite rocks have been exposed to view in the neighbourhood of Assuân, which are usually under water; but I could discover no inscriptions on any of them. About two miles to the north of Assuân, however, on the eastern bank of the river, I came across quite a mountain of Egyptian alabaster which crops up out of the granite, and has been worked in ancient times.

On the western bank, some three or four miles north of Assuân, and near the village of El-Uriyeh, is a lofty crag of sandstone, the sides of which have been quarried away. Here I found a Greek *grafitti* and several hieroglyphic ones, one of which records the name of "the interpreter in the palace." What especially interested me, however, was the fact that the

quarry marks consisted of the two Phoenician letters *kaph* and *beth*; and, as I came across similar quarry marks at the southern end of the eastern quarries of Silsilia, the letters occurring here being *zayin*, *nun*, and *resh*, we may conclude that the quarries were at one time worked with the aid of Phoenicians. This will explain the existence of the Phoenician inscription discovered by Mr. Petrie in a *wadi* to the north of Silsilia. One of the hieroglyphic *grafitti* is accompanied by the picture of a sphinx seated on a pedestal and wearing the double crown, by the side of which is the drawing of a cube; from another of the *grafitti* we learn that the old Egyptian name of the town near which the quarries were situated was the town of *Ankh*, or "Life." I have good reason to remember the place, as it was below the crag that I was bitten by the snake.

North of Silsilia we visited some interesting Greek inscriptions first discovered by Mr. Petrie and Mr. Griffith two years ago. A little to the north of Silsilia lies the village of Kegok; and opposite Kegok, on the western bank of the Nile, are the remains of two quays of large finely-cut stone, which evidently belong to the Roman age. They are separated from one another by a distance of about a quarter of a mile, the southern one being built along the line of the bank, while the other projects into the river like a pier. Behind each are large quarries, and by the side of the northern quarry is a small natural ravine in the rocks. In the latter are a number of Greek inscriptions, partly incised, partly painted red. Three of these inform us in slightly varying language that the Nile had been admitted into the shelter of the quay on the 26th day of the month *Mesorē* in the 11th year of Antoninus (*Λια Αντωνίου Μεσορη ο Νίλος εισηθείεις τον ορμον Μεσορη κς*), one of them, further, explaining that the "anchorage" meant was "of the quarry," "at the . . ." *ης τον ορμον της λιατω[αια]ς, κατα το[υς] . . . χαιον*. Only one letter seems to be wanting at the beginning of the last word. From other inscriptions we learn that the *αρχιμηχανικος* or "chief engineer" was Apollônios, the son of Petestheus, under whose direction the quarry immediately behind the northern quay was excavated; the quarry to the south being cut under the supervision of his brother Arsynis, with the help, it would appear, of a certain Pakhumis. The object for which the quarries were opened and the quay built is stated in another inscription: *Επ αγαθω Λια Αντωνιος εκοψακεν ταν μεγαλους λιδους πηχων ια εις την πυλην του κυρου Απολλω και της κυριας.* "In the 11th year of Antoninus we cut the great stones 11 cubits in length for the pylon of the lord Apollo and the lady Isis." We now know, therefore, the date at which the pylon of the great temple of Edfu was either restored or enlarged, as well as the name of the engineer under whose orders the work was carried on. His father bears an Egyptian name. It will be noticed that the number of cubits in the length of each stone was the same as the number of years the emperor had reigned up to the time when they were cut. I may add that between the two quarries are some hieroglyphic *grafitti*, one of them being the record of "the scribe Ai," another of "the scribe Hora." Were these the native scribes who assisted Apollônios in his duties?

I paid another visit to the great quarries of the Gebel-el-Tâkh, where three years ago I found some interesting Greek and Latin inscriptions, and large quantities of polished flint implements of the Roman age. The quarries had provided the stone for the public buildings of the neighbouring city of Ptolemais, and in the time of the Roman empire had been worked by convicts on whose account the Third Iturean cohort was stationed at their entrance. The inscriptions I copied there three years ago have

been published in the *Annuaire* of the Société pour l'Encouragement des Etudes grecques. I am now able to add some more which bear upon the history of the quarries in the Ptolemaic era. Among the new ones I have obtained is one in two elegiac lines, which states that a certain Menippides was the first to excavate the stone from them :

*Λαρούπια τὸ τρῶπον ἀνέψητο· αὐταρ φέρεται
Τάδε Μενίππεδος ἐγεκένευτο πέτρας.*

Adjoining the quarry in which most of the inscriptions are found, and which a Latin *graffito* describes as a "Petrica felix," is a smaller one, on the three sides of which inscriptions are painted in red letters declaring it to be "a sacred place." One of them, that on the southern side, consists of two lines which run as follows :

ICZETC · CEPAPIC · KAI
HAICEPMANOTBIC

I suppose this to mean "One (εις) god is Zeus, Serapis, and Heliopolitanus." Who the last-mentioned deity was I must leave it to the classical mythologists to determine.

I rode over to Abydos, and was sorry to find that the temple of Seti is no longer kept with the same amount of care and neatness as was the case three years ago. The pavement in many places is in a filthy state, and beggars and donkey-boys are allowed to ramble over it. So far as the protection of the most beautiful monument of Egyptian antiquity is concerned, there has been retrogression instead of progress. While wandering through the ruins, I noticed a Kypriote *graffito* that had previously escaped me. It reads *Zo-o-lo-o-s*, and is thus, so far as I can remember, the only example of a Kypriote text in which the vowels are written after the characters in which they are inherent. During the present winter the Comte de Baillet—a pupil of the French Archaeological School of Cairo—has been living in Abydos, and taking photographs, impressions, and copies of the Greek inscriptions there.

I have just returned from a visit to Mr. Petrie at Illahun in the Fayum. He has there made a startling discovery, which will go far towards revolutionising the early archaeology of the Levant.

A. H. SAYCE.

THE YATES CHAIR OF ARCHAEOLOGY AT UNIVERSITY COLLEGE, LONDON.

MR. REGINALD STUART POOLE, Yates Professor of Archaeology at University College, will give his inaugural lecture in the Botanical Theatre on Wednesday next, May 8, at 5 p.m.

Following the generous and comprehensive scheme announced in his official programme, Prof. Stuart Poole has engaged the services of Prof. Boyd Dawkins for prehistoric archaeology and those of Mr. Henry Balfour, of the Pitt Rivers Museum, Oxford, for savage art, reserving only Egyptian and Assyrian archaeology for his own treatment. Thus, instead of confining the study of archaeology at University College to those branches only of that multiform science which he is himself competent to teach, he sets a striking example to his brother professors at other universities by calling in the aid of distinguished specialists, and inviting such as are interested in the arts, crafts, and customs of ancient races to study the subject as a whole. Up to the present time, nearly every chair of archaeology in the United Kingdom has been treated as a chair of classical archaeology pure and simple, to the exclusion of all other branches of this important and supremely interesting science—a course eminently unsatisfactory, inasmuch as it omits the parentage of classical archaeology in the ancient East, and its mediaeval development in the Gothic and

Byzantine schools. Prof. Stuart Poole is, therefore, much to be congratulated upon this new departure, which, though it will largely reduce his official receipts, will still more largely serve the cause of learning.

The professor's inaugural address will be followed, on May 15, by a lecture from Prof. Boyd Dawkins on "The Arrival of Man in Europe and his Advance in Culture." Next follows Mr. H. Balfour (May 22) on "The Origin of Decorative Art as illustrated by the Art of Modern Savages." On May 29 Prof. Stuart Poole gives his introductory lecture on "Egyptian Archaeology"; on June 5 his introductory lecture on "Assyrian Archaeology," and on June 12 his introductory lecture on "The Place of Archaeology in School and University Education." Each lecture will be followed by demonstrations at the British Museum. We understand that Prof. Stuart Poole also proposes to hold classes of an educational character during the vacation, these classes to be especially designed for the benefit of students in archaeology in the final schools at Oxford and Cambridge.

CORRESPONDENCE.

THE THEATRE OF DIONYSOS AT ATHENS.

Trinity College, Dublin: April 30, 1889.

When in Athens the other day I again examined the theatre of Dionysos, with a view of testing what I had long ago asserted against all the handbooks and the commentators on Plato's *Symposium*—viz., that the theatre never did hold, or could hold, 30,000 spectators.

From rough calculation, I guessed the maximum at about 12,000. Though I have repeatedly urged this, I see the old estimate still pervading the newest books. This time I went to Dr. Lörpfeld, who is always so ready to put his vast knowledge and acumen at the disposal of earnest inquirers, and asked him to verify my conjecture. He at once produced a large and careful plan which he had prepared of the theatre; and upon a calculation of half a metre square for each person, he found that the maximum the theatre could hold would be a little over 15,000. But the gangways and other vacant spots were not subtracted. So, then, his authority may, perhaps, do what mine has failed to accomplish. Any sensible man who has ever seen 30,000 people together, and then looks at the theatre, will not require arguments from either of us.

J. P. MAHAFFY.

NOTES ON ART AND ARCHAEOLOGY.

THE minor exhibitions to open next week include a series of paintings, drawings, and pastels by Mr. Andrew MacCallum, at the Borghen Gallery, Old Bond-street; Mr. F. H. Lefevre will have on view, as the two chief attractions of his gallery in King-street, "Scotch Cattle at Rest—Glencoe," by Mdlle. Rosa Bonheur, and "A Dedication to Bacchus," by Mr. Alma Tadema; while the Camera Club announces the third of its series of "one-man" exhibitions, in Bedford-street, consisting this time of a representative set of landscapes by Mr. J. Gale, printed in platinum and in silver process.

MESSRS. W. H. ALLEN & CO. will publish immediately a portfolio of studies from ancient Hindu architecture, by Mr. B. R. Harrington, intended to serve as suggestions for modern buildings in India, and as a protest against the neglect of indigenous styles by the British Government. The studies are ten in number, reproduced by photo-lithography from the author's drawings in water-colour or pen and ink, and they are prefaced by some remarks upon the decadence of Hindu art in architecture.

A LARGE collection of paintings, etchings, and pastels by Mr. Whistler—including his famous portraits of his mother and of Carlyle—is now on exhibition at the College for Men and Women, 29 Queen Square, W.C.

THE general meeting of the members of the Art Union of London will be held on Tuesday next, May 7, at noon, in the Adelphi Theatre.

THE Fine Art section of the Paris Exhibition will contain 1500 pictures, 500 drawings, 500 framed engravings, 525 statues, and 565 architectural designs.

THE tomb of Giovanni Galeas Visconti and Isabelle de Valois in the Certosa at Pavia has been opened with official sanction. It contained, besides the mortal remains, a sword, a poignard, spurs of gilt bronze, and a majolica vase with the scutcheon of the Visconti.

VERY opportunely, in view of a recent controversy in the daily press, Mr. George Scharf—who economically combines the three offices of director, keeper, and secretary—has issued a new and enlarged edition of his Catalogue of the National Portrait Gallery. It is needless at this date to commend the fulness of the historical and descriptive notes; but we may state that Mr. Scharf has been careful to revise his dates with reference to the latest authorities, especially the *Dictionary of National Biography*. It is more important to draw attention to the fact that all the acquisitions since the autumn of 1885, when the collection was transferred to Bethnal Green, have been deposited at 20, Great George-street, Westminster, "in the hope that they may shortly be exhibited to the public in a central locality." Among the latest accessions thus stored away are two Kuellers—the Earls of Halifax and Macclesfield—Sir Clodesley Shovell, Mrs. Trimmer, and Grattan; and terra-cotta busts by Mr. Boehm of Lord Stratford de Redcliffe and Prof. H. J. Smith.

THE STAGE.

STAGE NOTES.

THE revival of "Claudian" at the Princess's on Monday was welcome. Claudian is certainly one of Mr. Barrett's most effective parts. The story of the play is strong; and if its dialogue is sometimes stilted or fantastic, it is yet not seldom genuinely poetic. The interpretation of the piece does not substantially differ from that of the last revival. Mr. Barrett is still supported by Miss Eastlake, whose part of Almida is, in at least one scene, worthy to be called something more than "a feeder to Claudian." Miss Eastlake manages, at all events, to make it telling in passion and pathos, though of course in this piece it is Mr. Barrett who has the great opportunities, and who does not neglect to use them. An actress whose name we did not make sure of distinguished herself by the singularly strong and judicious declamation of a narrative passage; and Miss Lillie Belmore was, as usual, refreshing where she was asked to be light, and really dramatic where earnestness was required of her. The chorus had been strengthened for the occasion, it seems, and Miss Lila Garth sang a song very well. Two things in the spectacle stand out above all others: first, and best to our thinking, the admirable vineyard scene; and then the much more famous, but after all more or less mechanical, scene of the earthquake.

WE must speak in detail on the first available occasion of the two important plays which have just been produced—Mr. Pinero's "The Professor," with which Mr. Hare has successfully opened the Garrick; and Mr. Henry Arthur Jones's "Wealth," which has been brought out at the Haymarket.

THE Shaksperian performances of Miss Janet Achurch, Mr. Charles Charrington, and Mr.